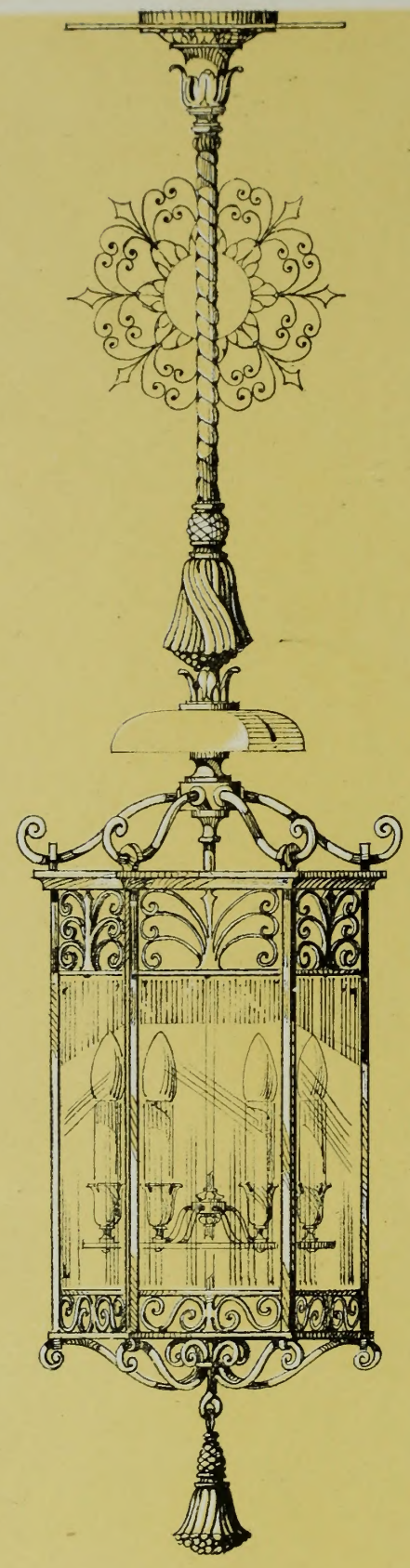
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1925

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CHURCH OF SAN NICOLA, SEGOVIA

The Book

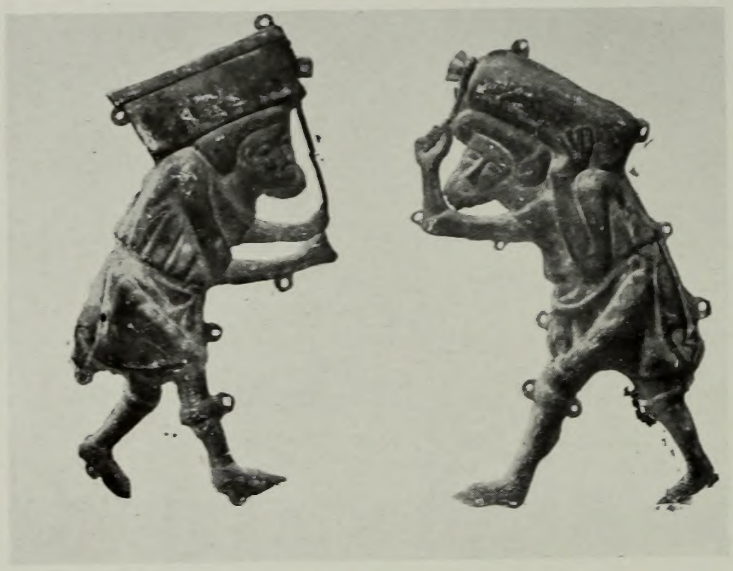
of the

BOSTON ARCHITECTURAL CLUB

Photographs, Water Color Drawings, Pencil Sketches, Measured Drawings and Details of Spanish Architecture, Sacred and Domestic, enriched with objects of interest allied thereto

BOSTON, MASSACHUSETTS

MCMXXV



(*Clixé Arxiu Mas*)
ANCIENT FIGURES IN HAMMERED IRON

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1926

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His Excellency Don Juan Riaño

Royal Spanish Ambassador

in Washington

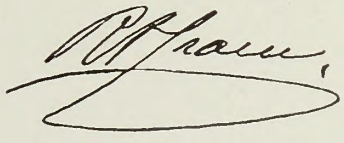


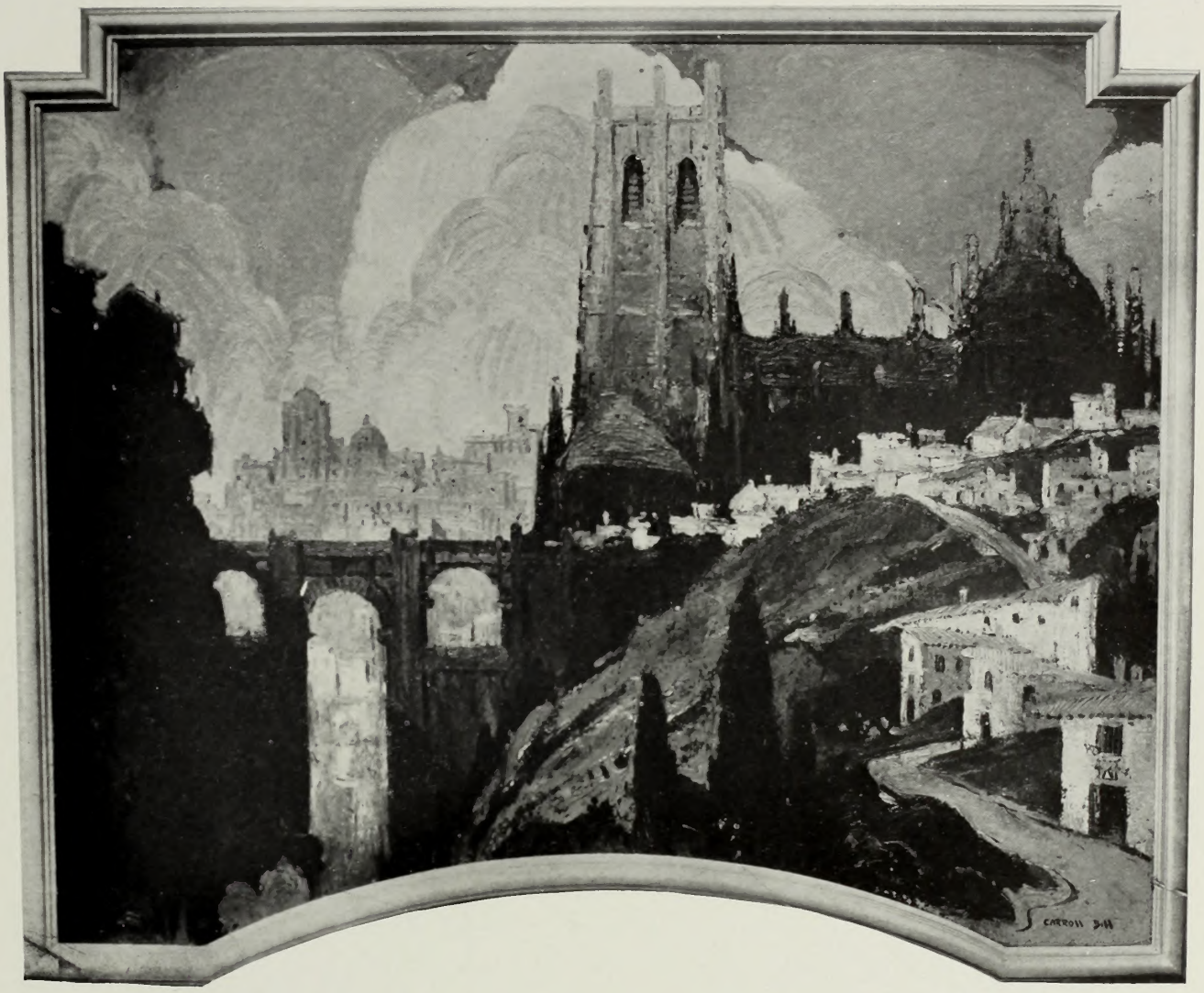
(*Clixé Arxiu Mas*)

THE ANNUNCIATION, CATALAN, XV CENTURY

It is opportune that this year the Book of the Architectural Club should be devoted to Spain. For years the Iberian Peninsular was *terra incognita* to the architect and the student, and it was only during the Great War, and after, that it has been slowly revealing itself as one of the most stimulating countries in Europe. And not only in an aesthetic sense alone. As one comes to know Spain the realization dawns that here is indeed one of the most truly civilized countries in the world, where the people have an approximate sense of comparative values and where there exists a true democracy, a sane philosophy of life, a vital and evangelical religion and a real humanitarianism that enters into all the relations of social life.

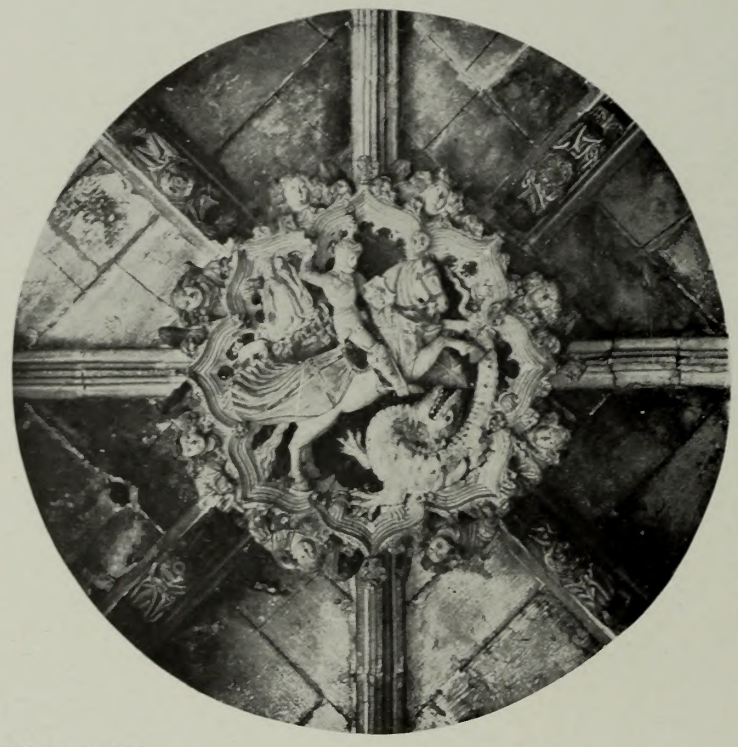
In point of art of every kind it rivals Italy if it does not excel. Painting, music, poetry, the drama, every conceivable one of the so-called "industrial arts", here have achieved, and in some sense still do achieve, exalted eminence. As for architecture, while the Classical monuments have vanished, except vast aqueducts here and there, and the incredible glories and splendors of the Moorish occupation have been swept away, leaving only Cordova, Alhambra and Generalife as faint adumbrations of what once made the Peninsular the sequestered glory of the Dark Ages of Europe, the rest of the Christian work that remains is both infinite in variety and unique in its qualities of beauty and personality. From the early Romanesque of the North, down through the Gothic Transition, the full-fledged Gothic and the last phase where it blended in beauty with the early Renaissance that is utterly Spanish, the unfortunate episode of Herrera, into the wild and riotous "Restoration" period of the Plateresque and Chirruguera—all is original, stimulating, revealing, and all is Spanish to the last and most absolute degree, so vigorous, pervasive and consistently creative is the Spanish character blended of austerity and magnificence, of reticence and adventure, of chivalry and a scorn of pain that seems to the superficial observer to verge on cruelty. The Romanesque of Segovia, Salamanca, Santiago de Compostella is neither of Burgundy nor the Auvergne; the Gothic of Toledo and Seville and Cataluna is not the Gothic of the Île de France; the late and lovely work of men like Juan Gil de Hontañon has no kinship with François Iier nor with Flanders; the Baroque and Rococo of the XVIIth century have a richness and a virility that Italy cannot match. All the art is living, audacious, fearless, and beauty informs it in every part. The architecture of Spain is more supple and adaptable than any that I know, and for this reason, if for no other, it is peculiarly worth studying today.





Spain

A Phantasy



(*Clixé Arxiu Mas*)

KEYSTONE FROM THE CATHEDRAL OF BARCELONA



THE ALHAMBRA, GRANADA



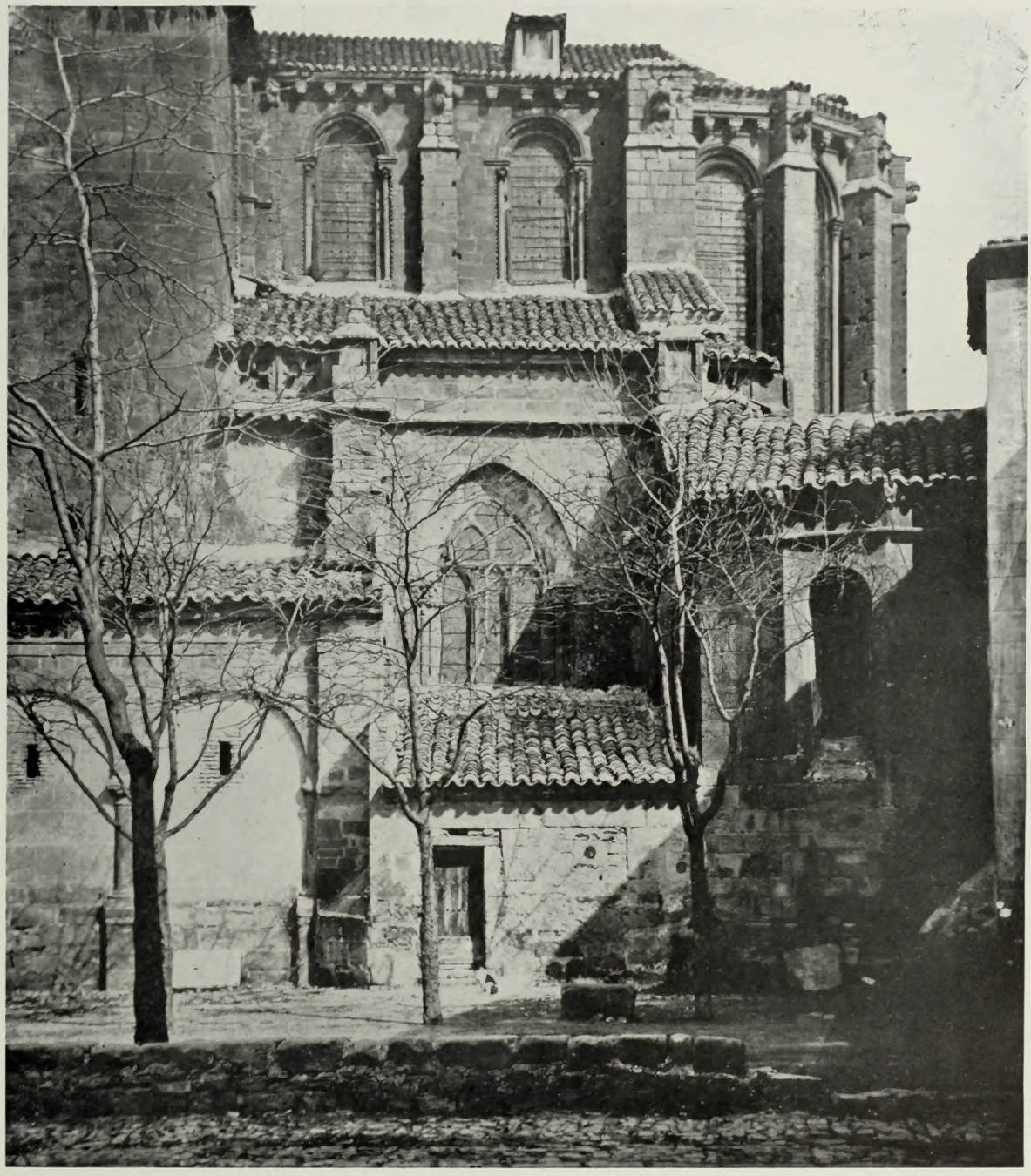
VIEW AT TOLEDO



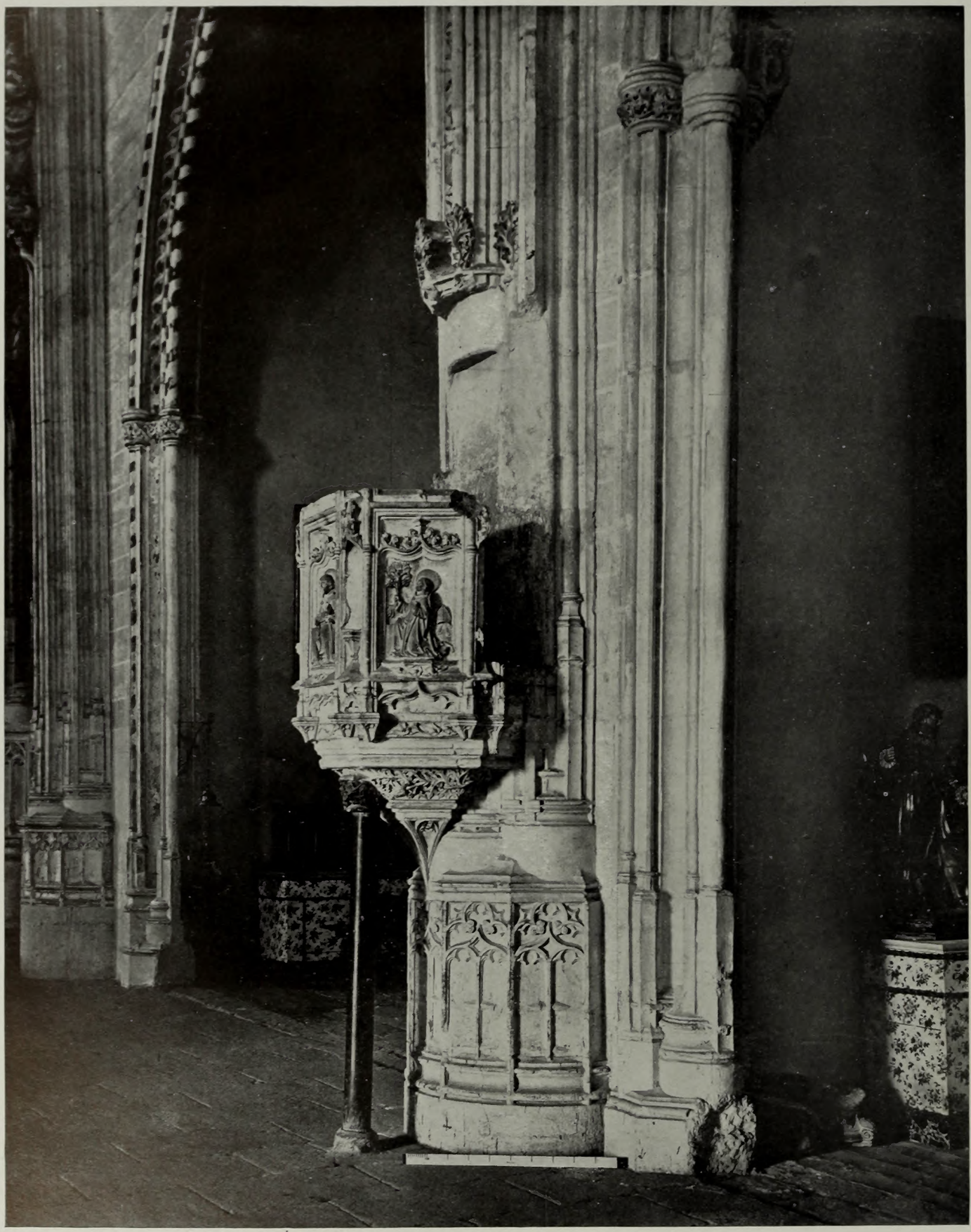
CATHEDRAL AT CORDOVA WITH TOWER



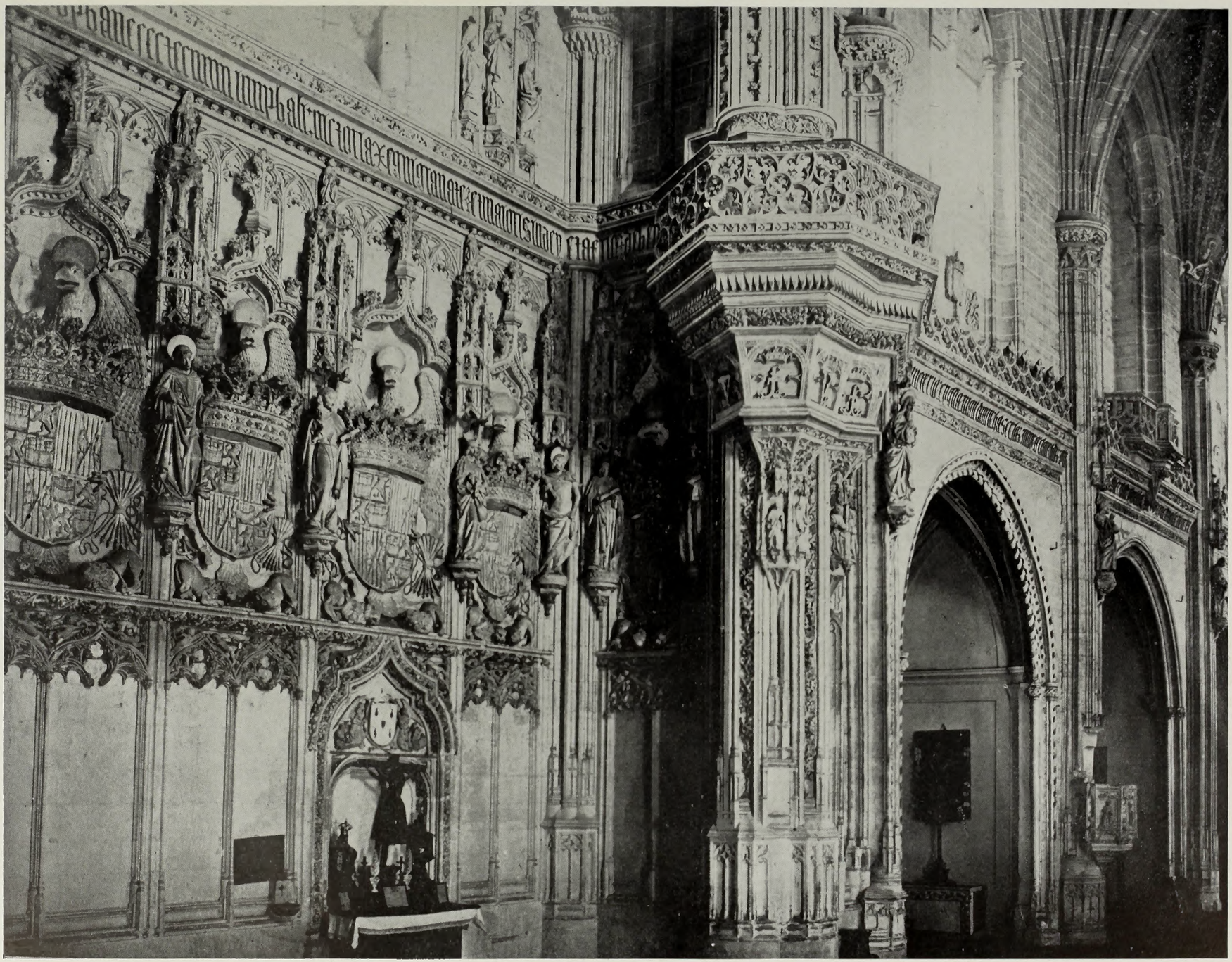
TYPICAL SPANISH VIEW



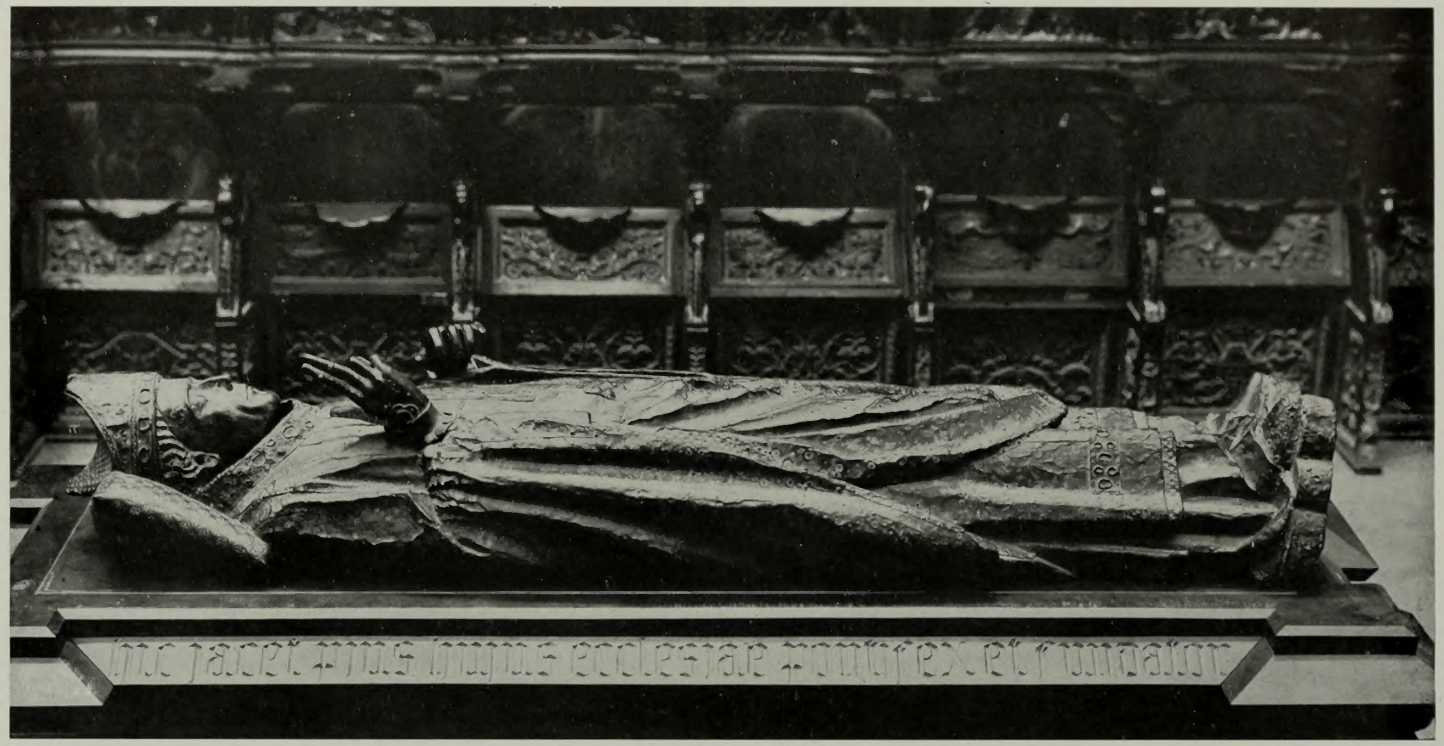
CLOSER DETAILS



PULPIT OF SAN JUAN DE LOS REYES, TOLEDO



INTERIOR, SAN JUAN DE LOS REYES, TOLEDO



TOMB OF DON MAURICIO, BISHOP AND FOUNDER BURGOS CATHEDRAL



DETAIL OF PANTHEON OF THE INFANTA DON ALFONSO, CATHEDRAL AT BURGOS



(*Clixé Arxiu Mas*)

PANEL FROM CATALAN RETABLO



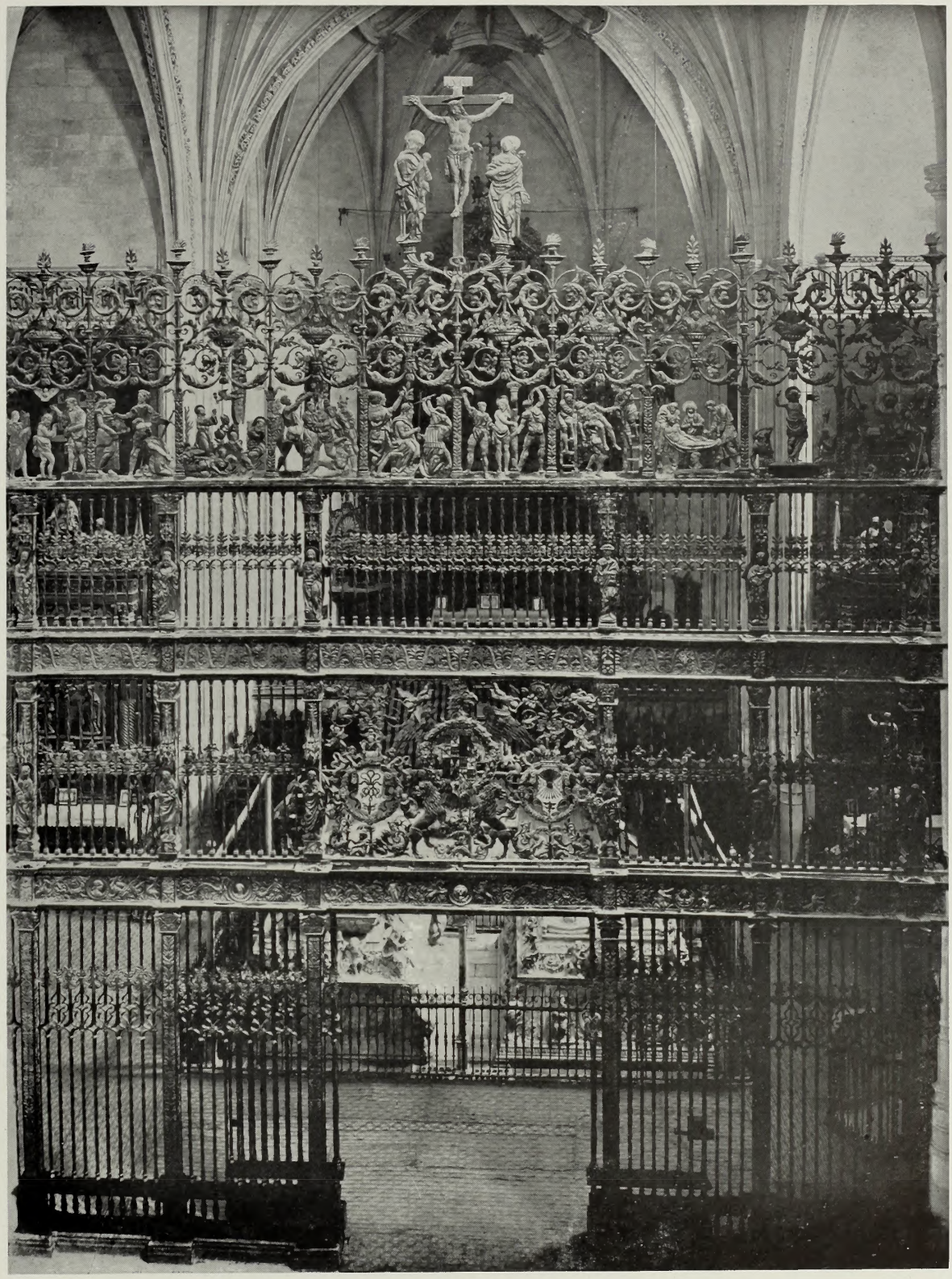
CLOISTER, SAN JUAN DE LOS REYES, TOLEDO



OLD CATHEDRAL, SALAMANCA



TORO CATHEDRAL

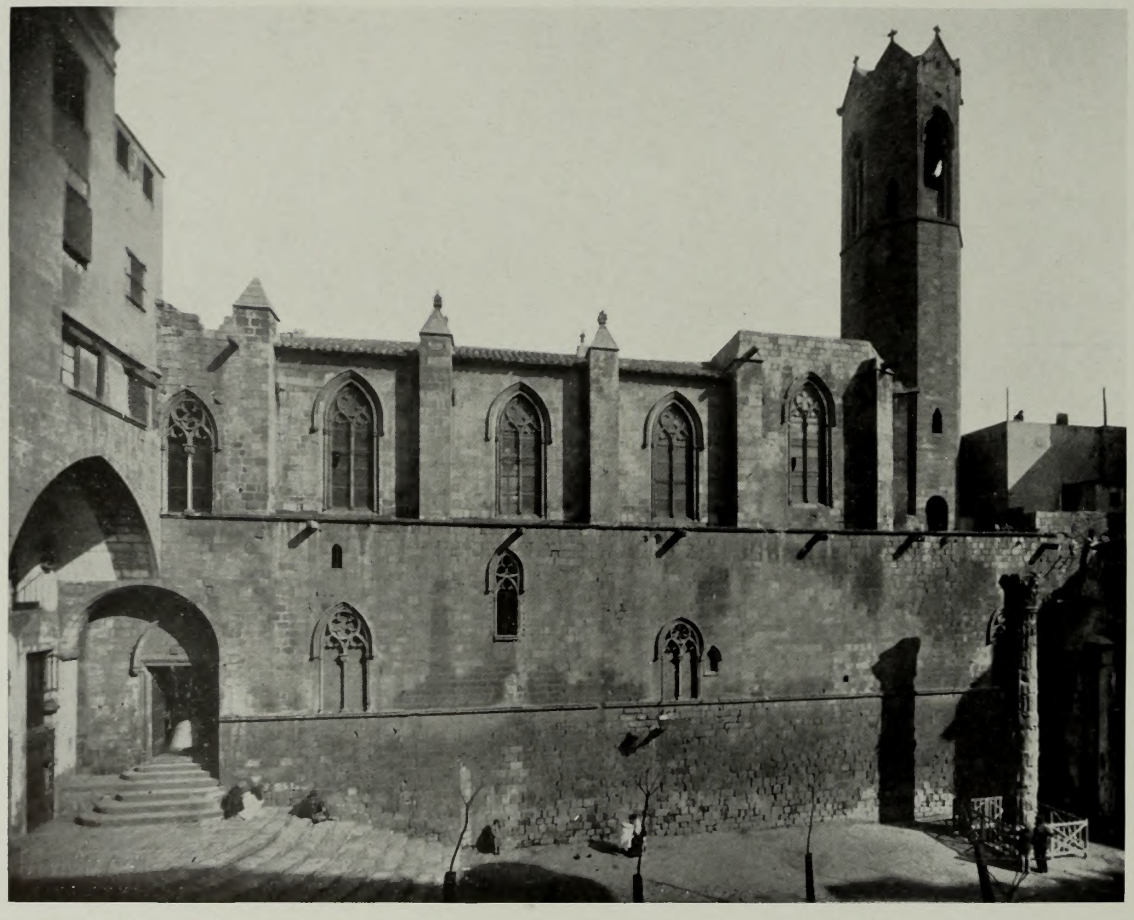


REJA OF WROUGHT IRON WORK, ROYAL TOMBS, GRANADA CATHEDRAL



(*Cliè Arxiu Mas*)

KEYSTONE OF ST. GEORGE AND THE DRAGON



(*Clixé Arxiu Mas*)

CHAPEL OF THE COUNTS OF BARCELONA, NOW AN ECCLESIASTICAL MUSEUM

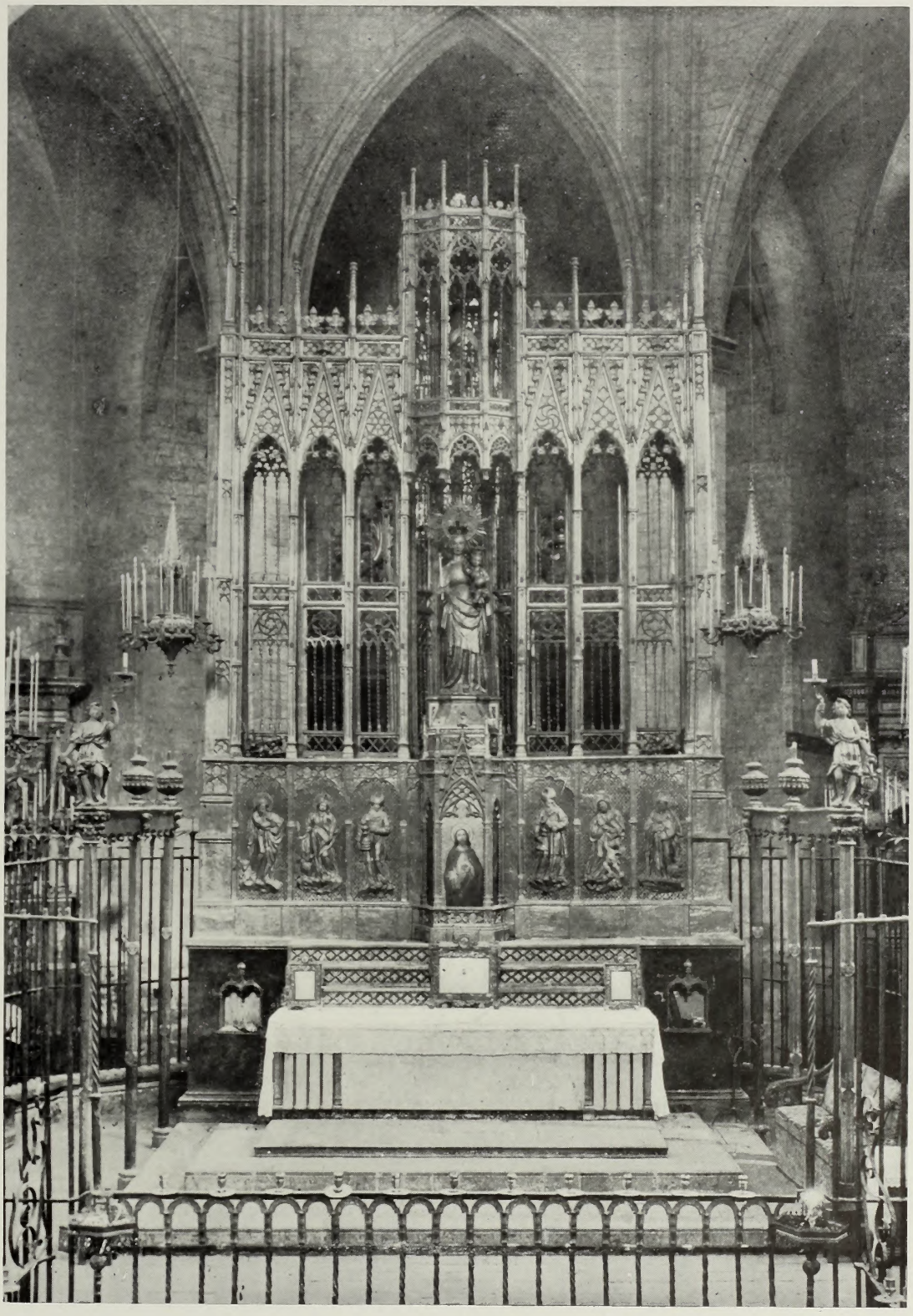


PENCIL SKETCH BY ISIDOR RICHMOND, THE ROTCH, 1923-25



(*Clixé Arxiu Mas*)

COLLEGIATE CHURCH OF MANRESA



(*Clixé Arxiu Mas*)

HIGH ALTAR, COLLEGIATE CHURCH, MANRESA



(*Clixé Arxiu Mas*)

APSE OF GERONA CATHEDRAL



(*Clixé Arxiu Mas*)

INTERIOR, PALMA CATHEDRAL



(*Clixé Arxiu Mas*)

NORTH AISLE, MANRESA



(*Clixé Arxiu Mas*)

CHOIR OF MANRESA



(*Clixé Arxiu Mas*)

DETAIL OF THE SILVER RETABLO, GERONA CATHEDRAL



(*Cliché Arxiu Mas*)

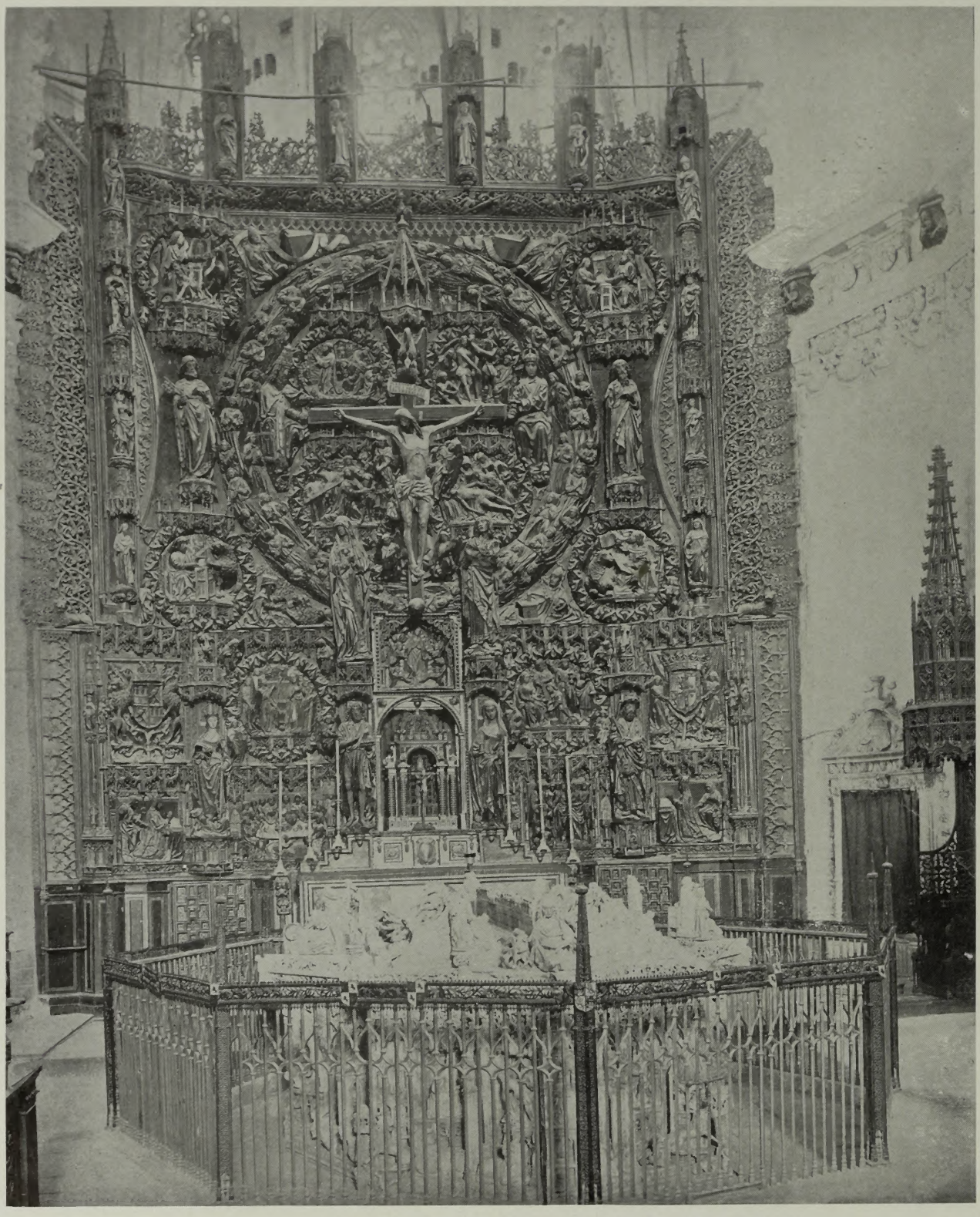
THE LAST SUPPER, CATALAN SCHOOL



THE CARTUJA, GRANADA, THE TRASCORO



THE CARTUJA, GRANADA, INTERIOR OF THE SACRISTY



GILDED WOOD RETABLO, MONASTERY OF MIRAFLORES, NEAR BURGOS

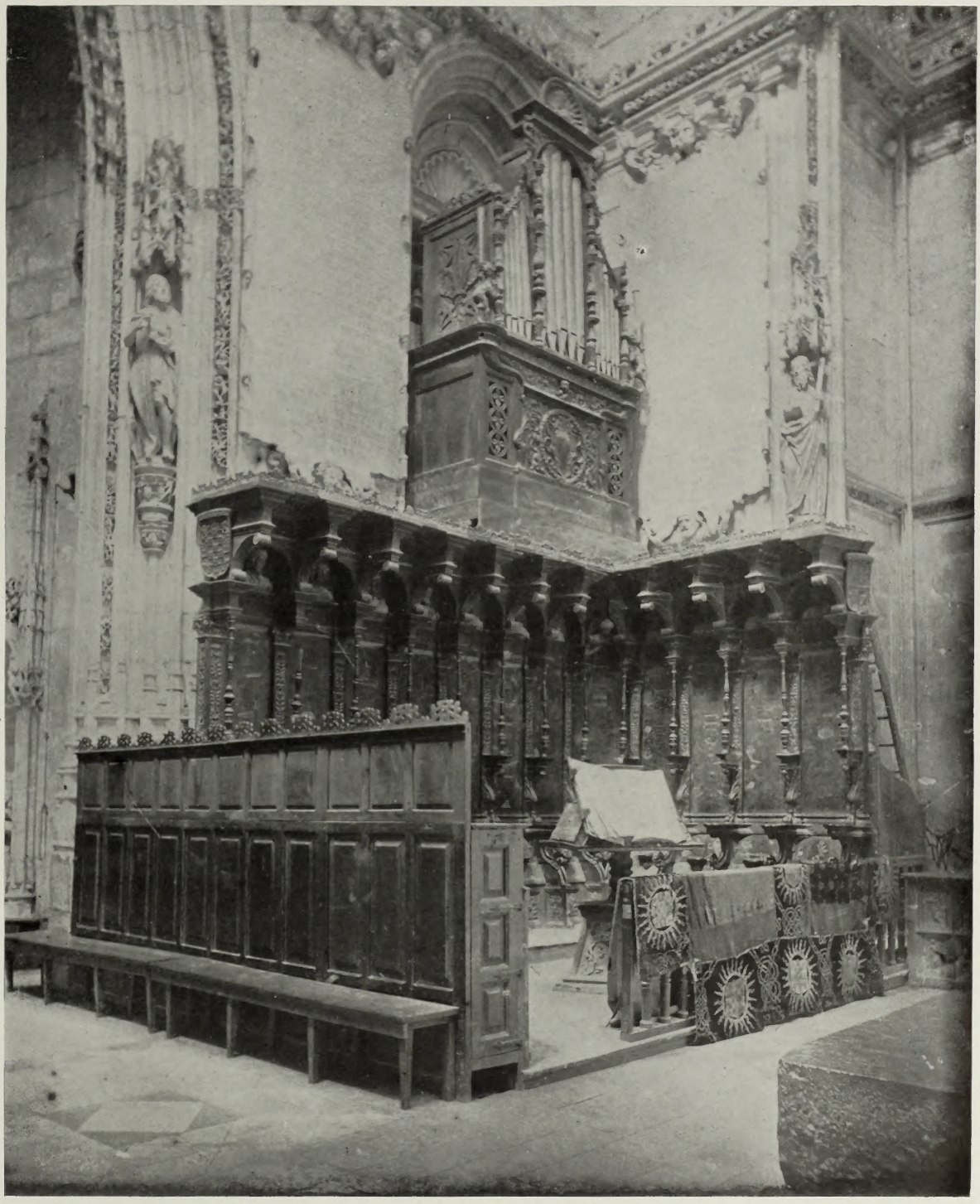


ORGAN, NUESTRA SEÑORA DEL PILAR, SARAGOSSA



(*Clixé Arxiu Mas*)

NAVE, GERONA CATHEDRAL



DETAILS, CHAPEL OF THE CONDESTABLE, CATHEDRAL OF BURGOS



STONE WIND MILLS AT TUCA, MALLORCA



CLOISTER, MONASTERY OF SANTOS CREUS



(*Clixé Arxiu Mas*)

ALTAR PIECE, CATALAN SCHOOL



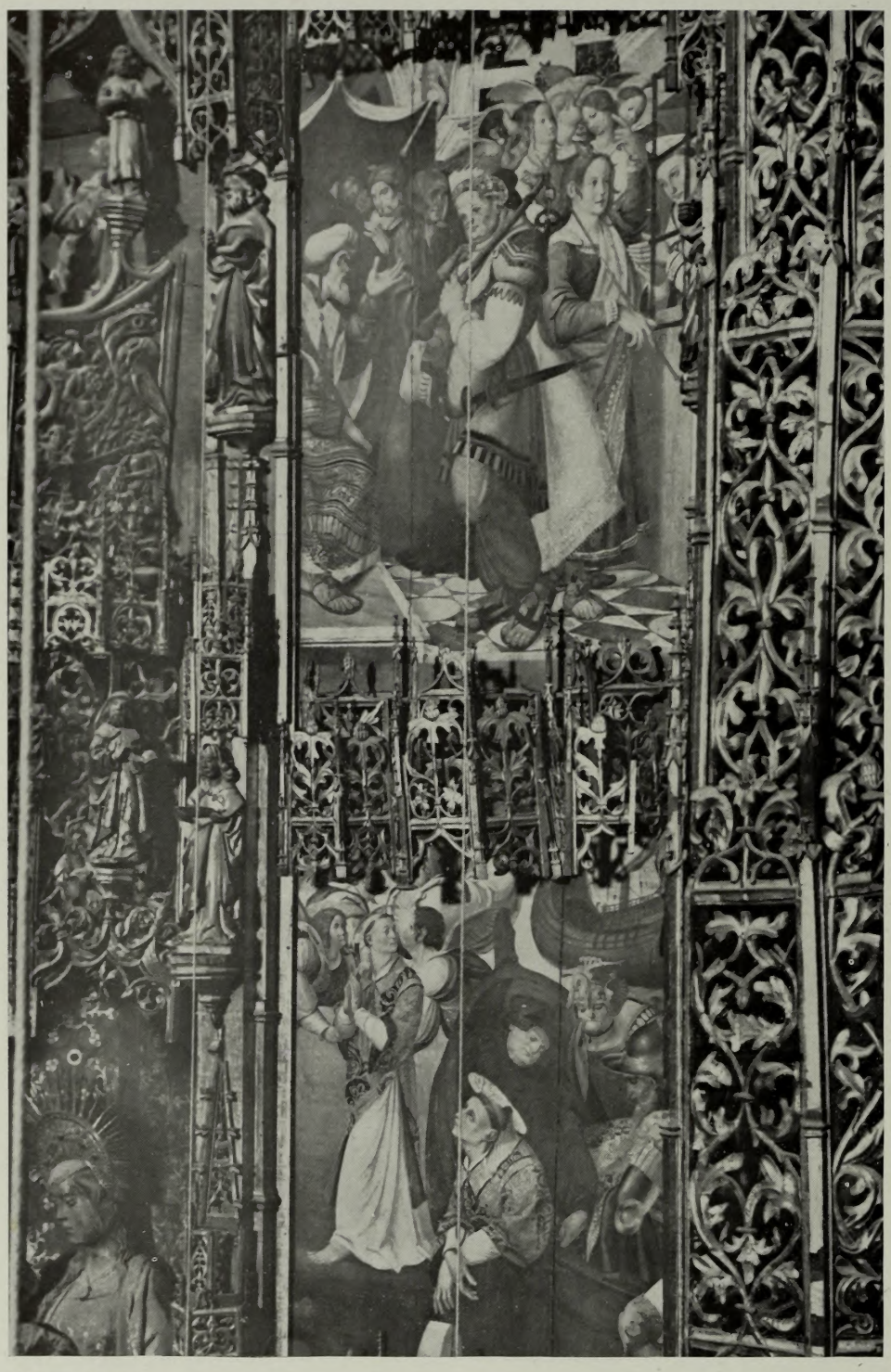
(*Clixé Arxiu Mas*)

CHOIR OF SAN FELIX, GERONA



(*Clixé Arxiu Mas*)

INTERIOR, BARCELONA CATHEDRAL



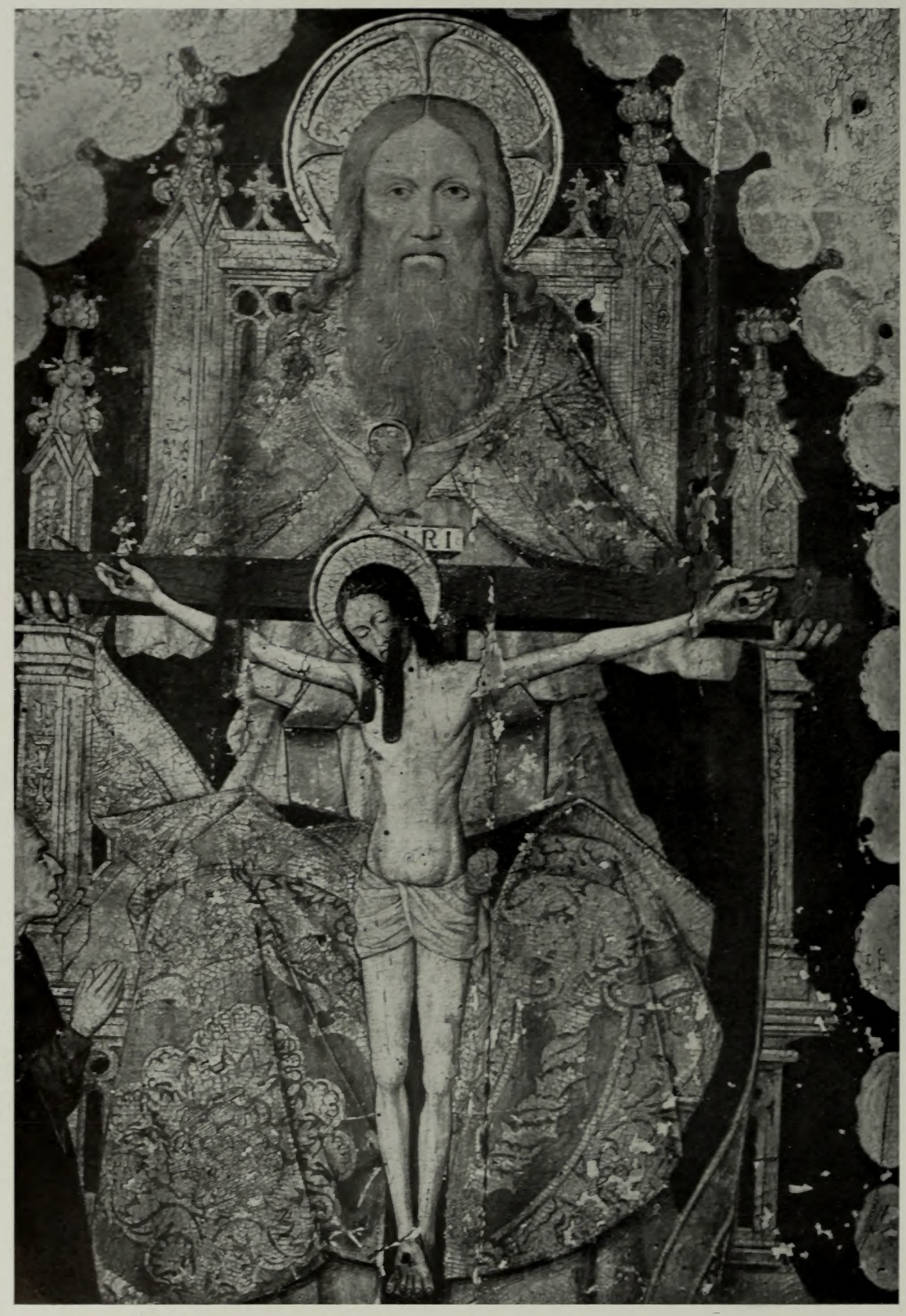
(*Clixé Arxiu Mas*)

DETAIL OF RETABLO, CHURCH OF SAN FELIX, GERONA



(*Clixé Arxiu Mas*)

DETAIL OF RETABLO, CHURCH OF SAN FELIX, GERONA

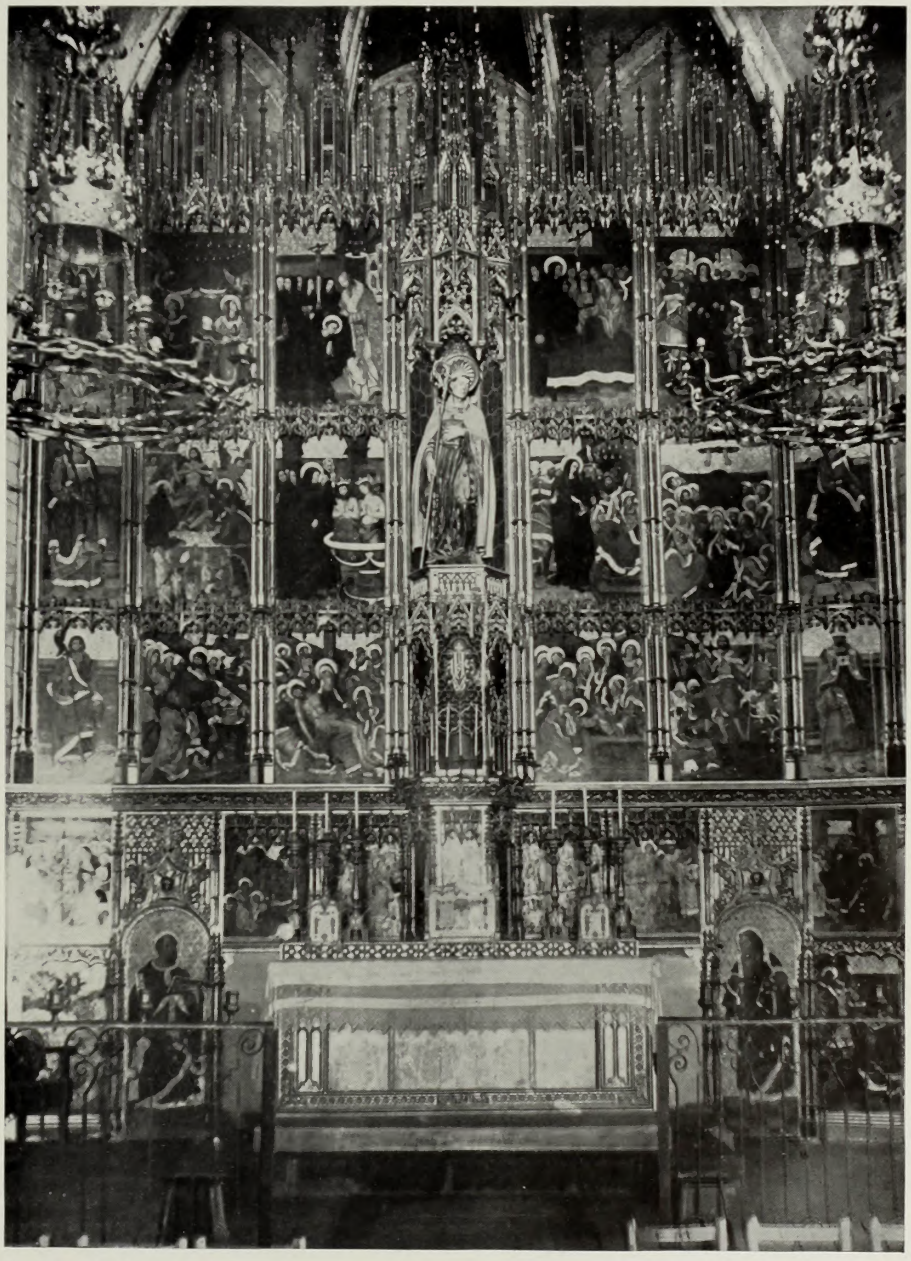


(*Clixé Arxiu Mas*)

RETABLO OF HOLY TRINITY, MANRESA COLLEGIATE CHURCH



PALMA CATHEDRAL



(*Clixé Arxiu Mas*)

A TYPICAL CATALAN RETABLO



(*Clixé Arxiu Mas*)

ST. VINCENT IN PRISON, CATALAN SCHOOL

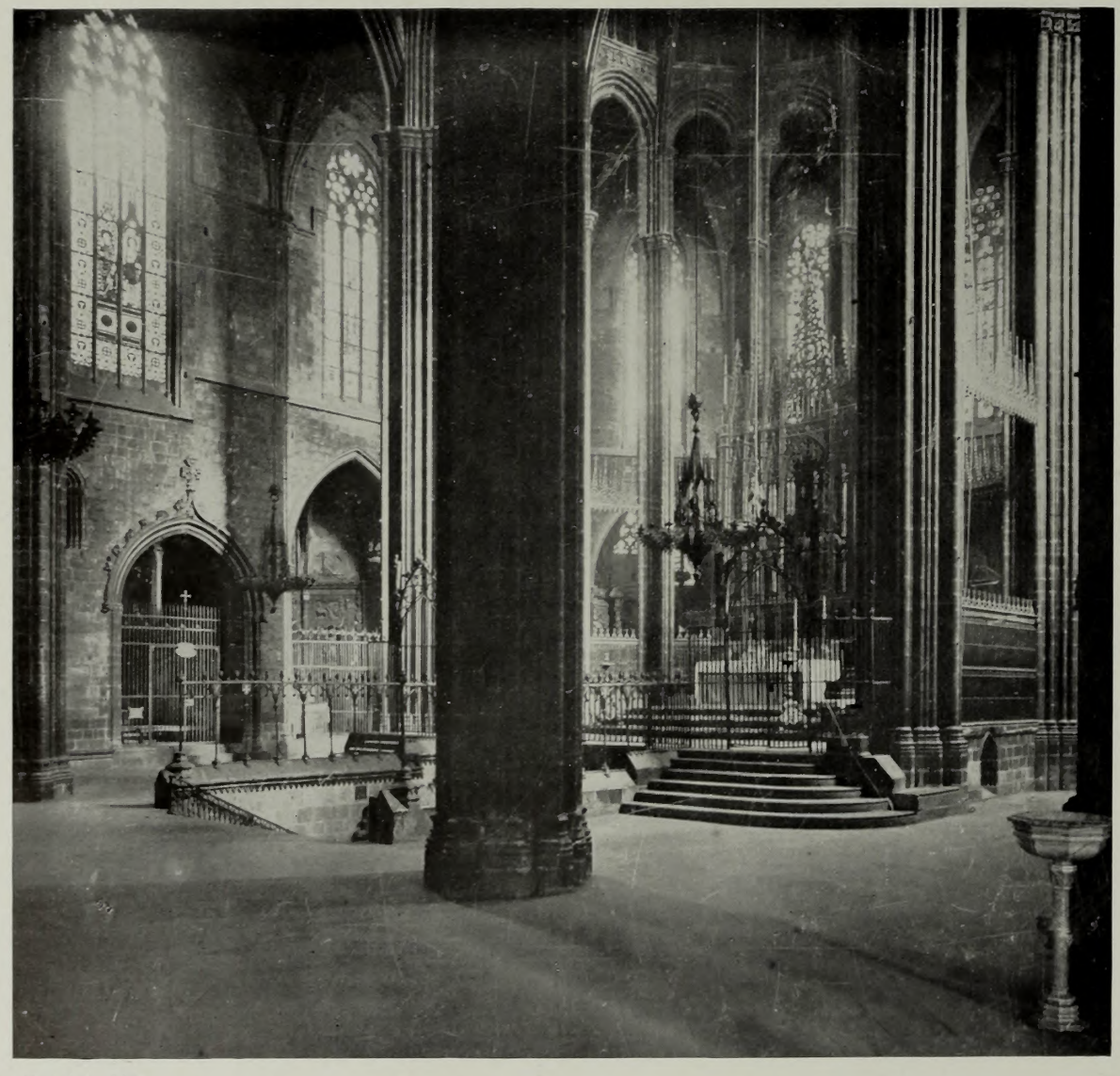


(*Clixé Arxiu Mas*)

ENAMEL MISSAL COVER FROM PALMA CATHEDRAL



CHAPEL, TARRAGONA CATHEDRAL



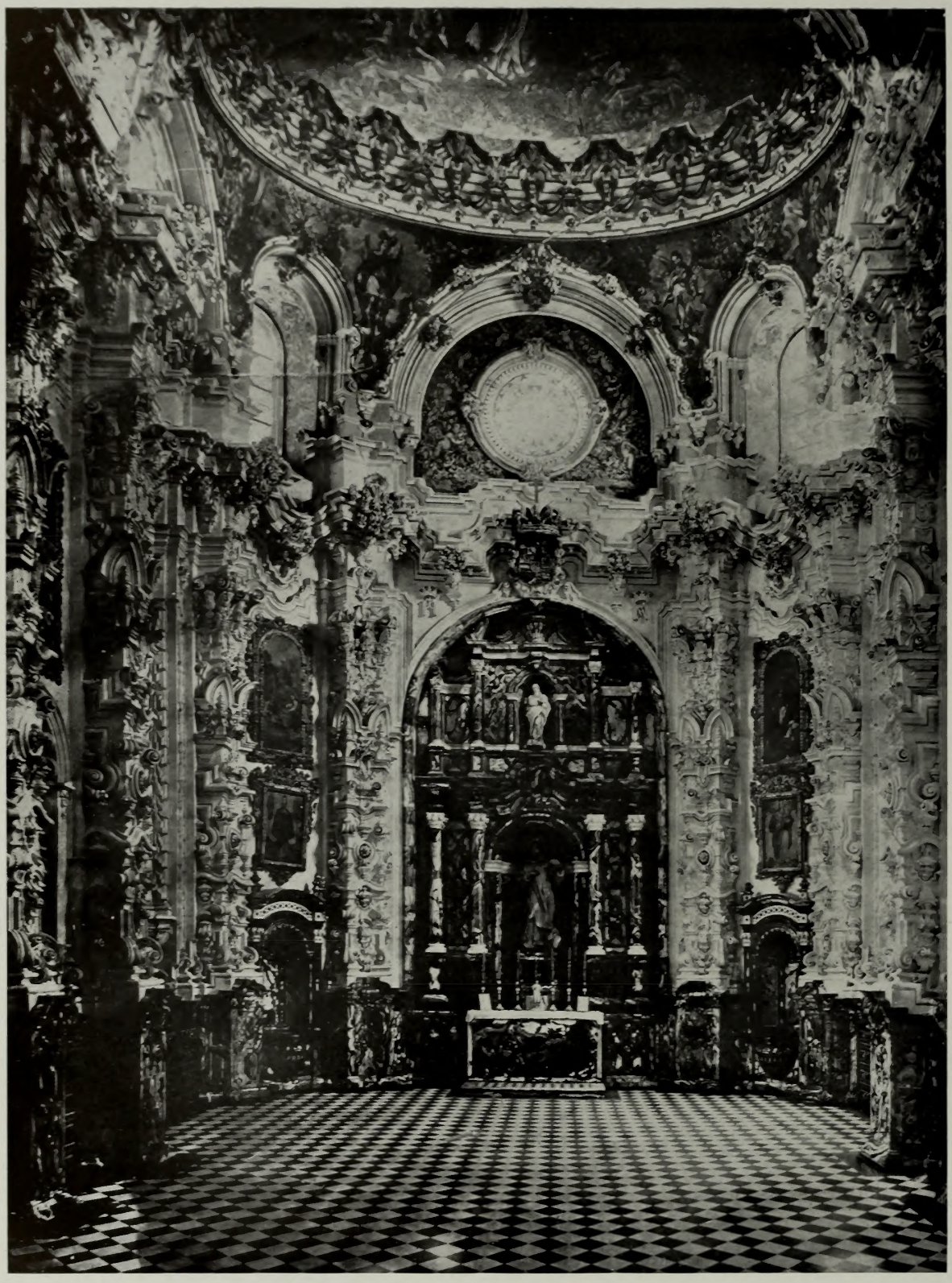
(*Clixé Arxiu Mas*)

SANCTUARY, BARCELONA CATHEDRAL

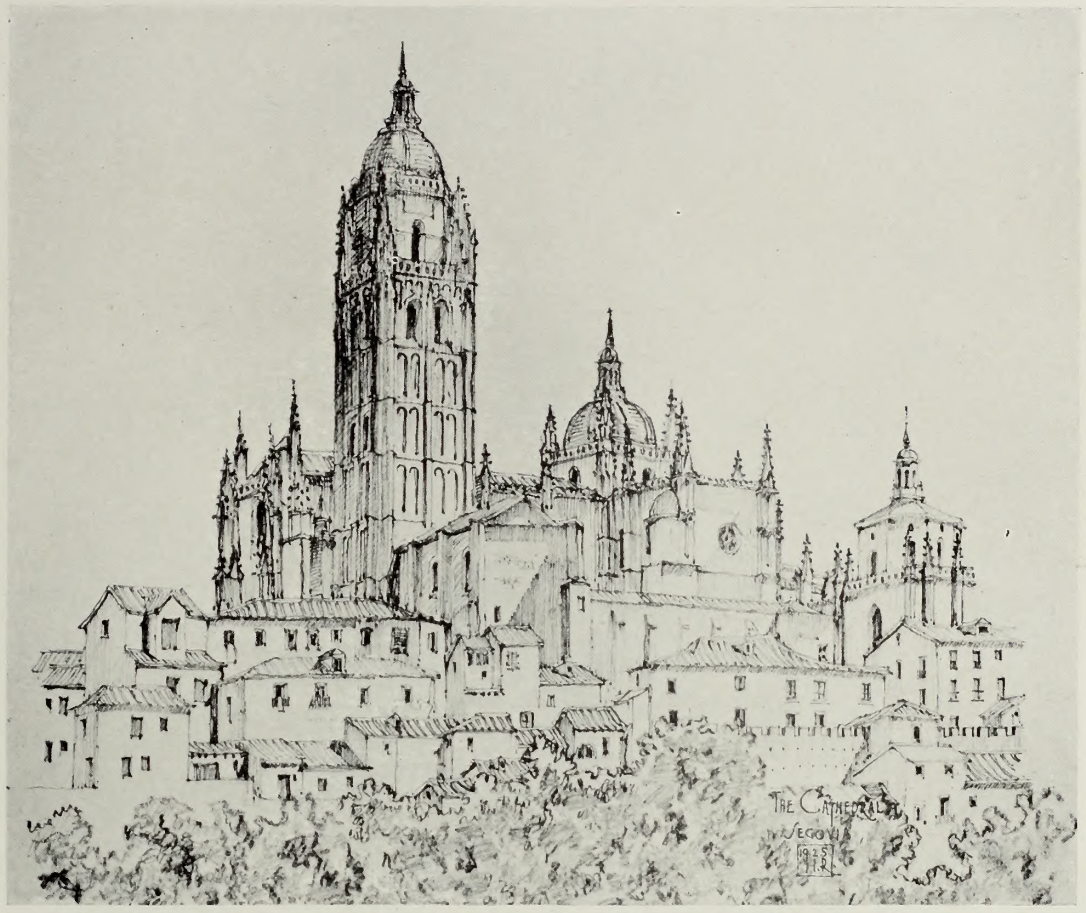


(*Clixé Arxiu Mas*)

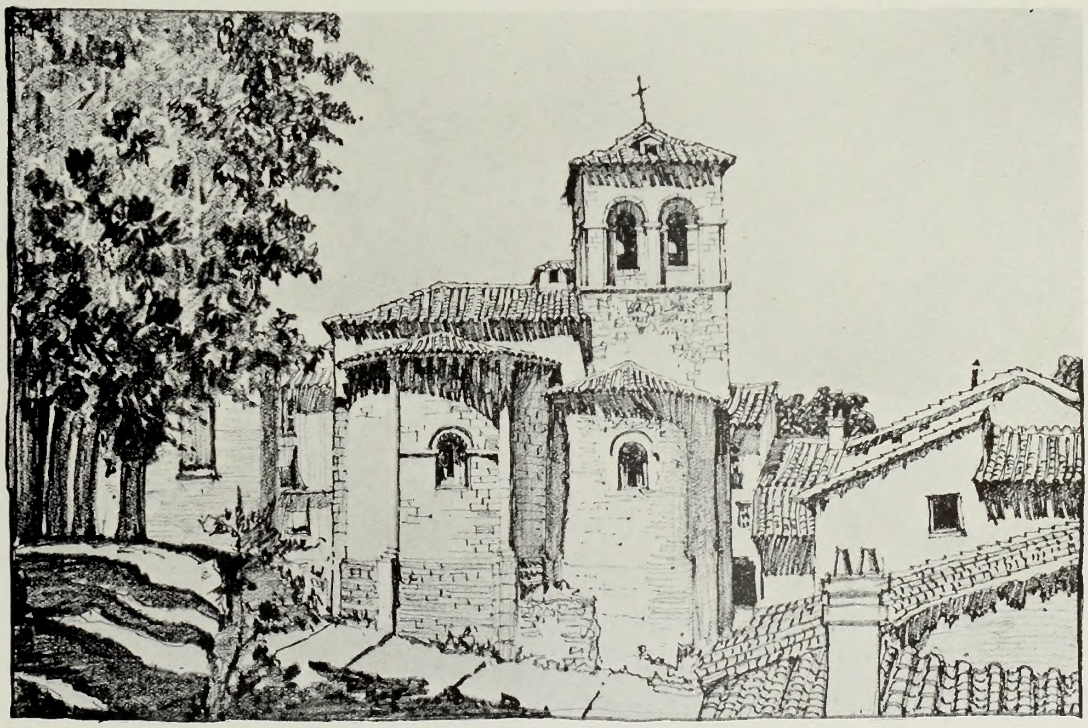
SANCTUARY, GERONA CATHEDRAL



SACRISTY OF CARTUJA AT GRANADA



TOWN AND CATHEDRAL, SEGOVIA, BY ISIDOR RICHMOND, THE ROTCH, 1923-25



CHURCH OF SAN NICOLA, SEGOVIA, BY ISIDOR RICHMOND, THE ROTCH, 1923-25



Courtesy R.A. Cram

PALMA CATHEDRAL



(*Clixé Arxiu Mas*)

THE RESURRECTION, BARCELONA CATHEDRAL



(*Clixé Arxiu Mas*)

ALTAR FRONTAL FROM PROVINCE OF LERIDA



(*Clixé Arxiu Mas*)

DETAIL OF THE UPPER PORTION OF THE SILVER RETABLO, GERONA CATHEDRAL



(*Clixé Arxiu Mas*)

DETAIL OF THE SILVER RETABLO, GERONA CATHEDRAL



PERPIGNAN CATHEDRAL



XVII CENTURY CATALONIAN SAGRARIO



(*Clixé Arxiu Mas*)

METAL COVER TO BOOK OF GOSPELS, RONCESVALLES



(*Clixé Arxiu Mas*)

SILVER COVER FOR BIBLE, FROM OVIEDO



(*Clixé Arxiu Mas*)

DETAIL OF THE TOMB OF RAMON LULL



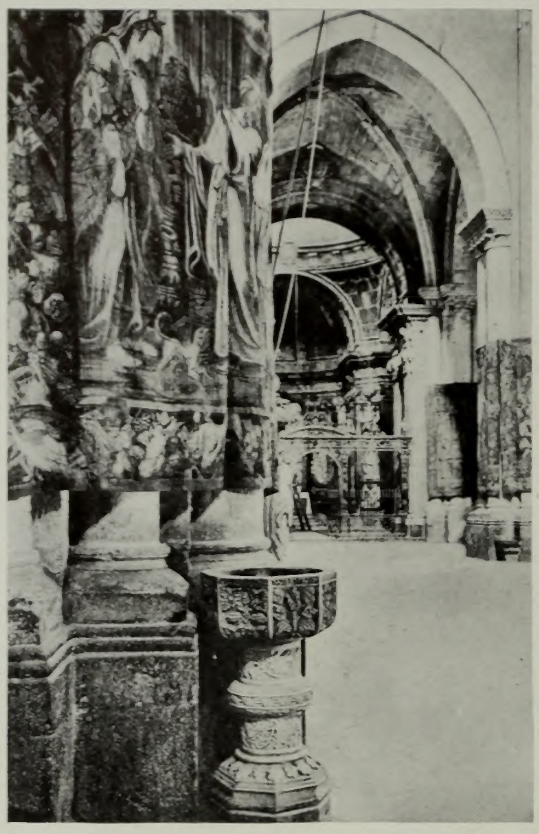
(*Clixé Arxiu Mas*)

SCULPTURE FROM MANRESA



(*Clixé Arxiu Mas*)

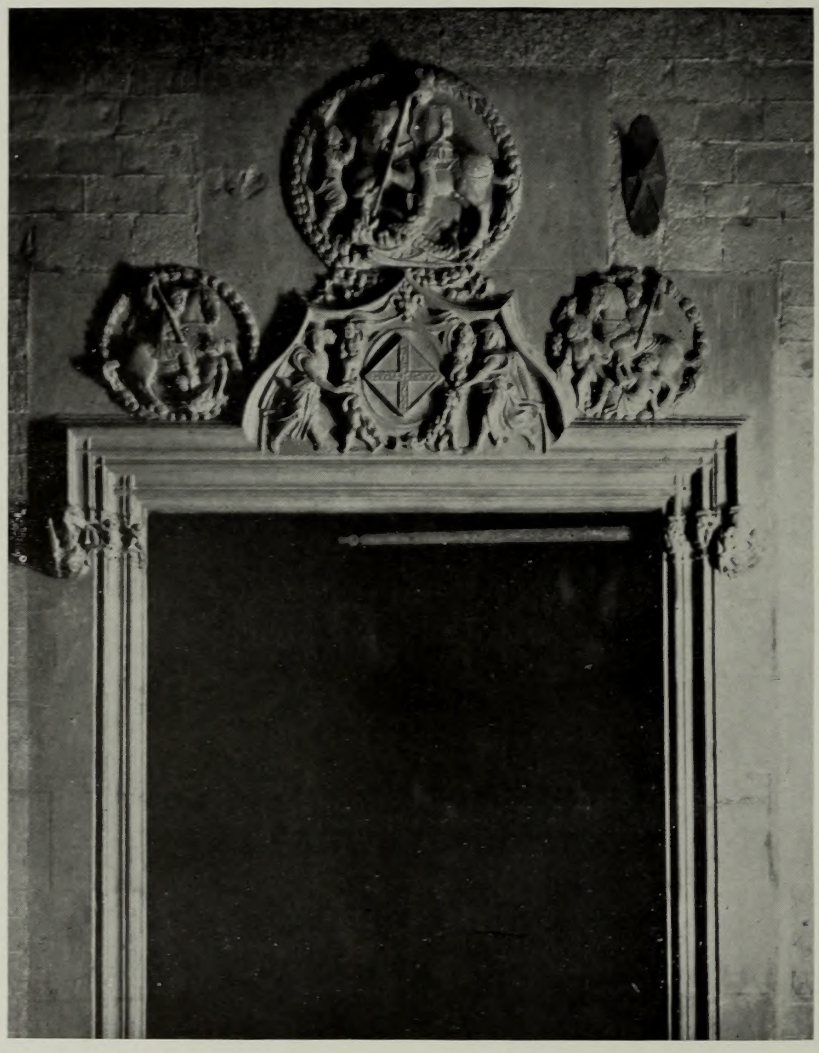
ALTAR PIECE, CATALAN SCHOOL



TARRAGONA CATHEDRAL



CHURCH OF SAN FRANCISCO, PALMA



(Clixé Arxiu Mas)

DOORWAY FROM PALACE OF THE GENERALIDAD, BARCELONA



(*Clixé Arxiu Mas*)

SCULPTURE FROM SANTA MARIA DEL MAR, BARCELONA



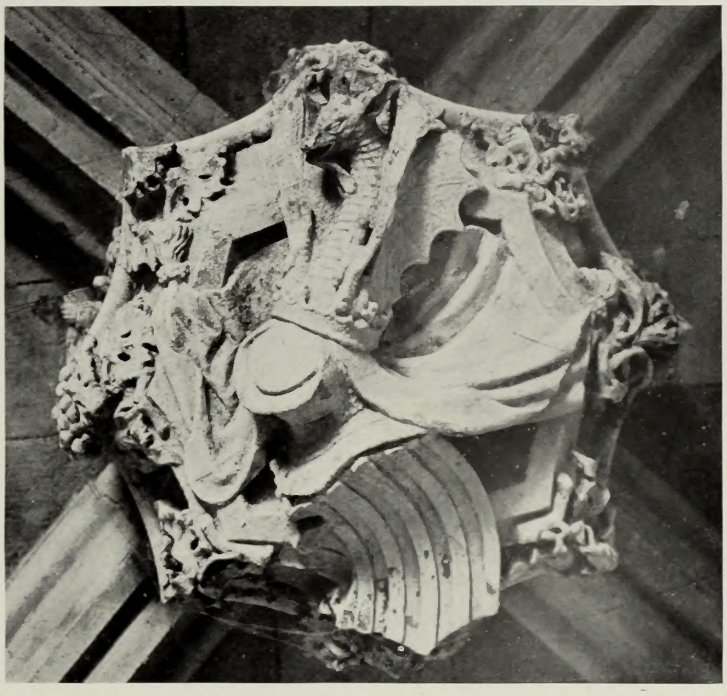
(*Clixé Arxiu Mas*)

SILVER RELIQUARY FROM OVIEDO



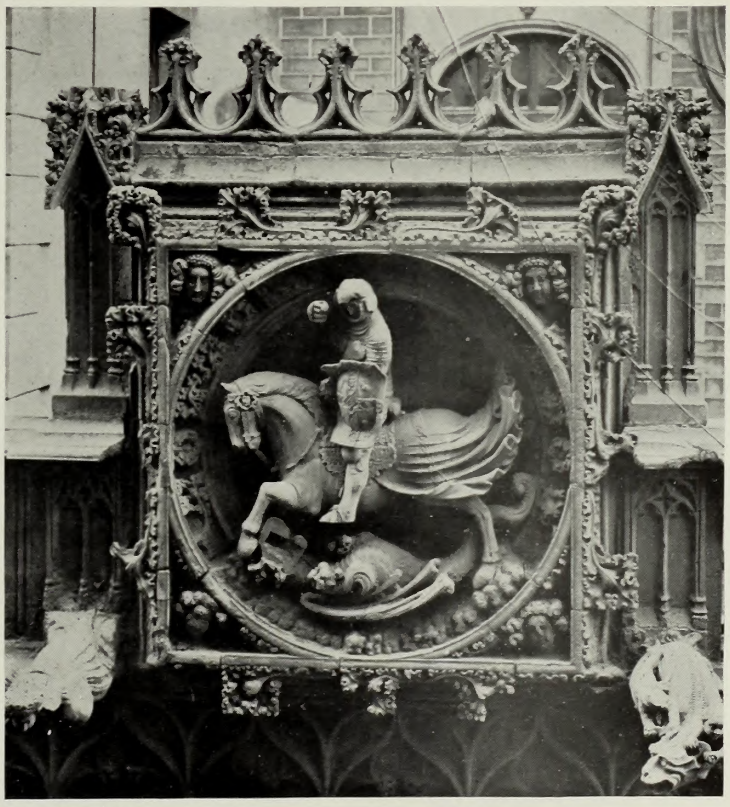
(*Clixé Arxiu Mas*)

REREDOS DETAIL, BARCELONA CATHEDRAL



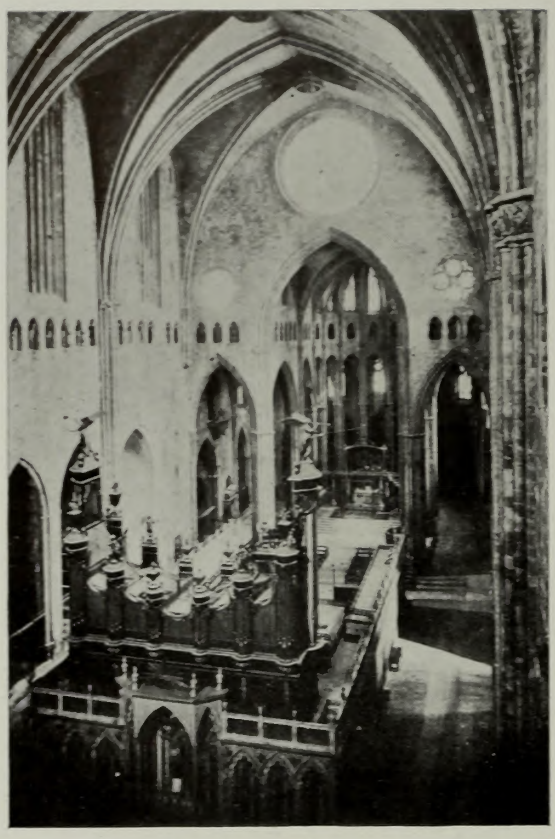
(Clixé Arxiu Mas)

HERALDIC KEYSTONE, PALACE OF THE GENERALIDAD



(Clixé Arxiu Mas)

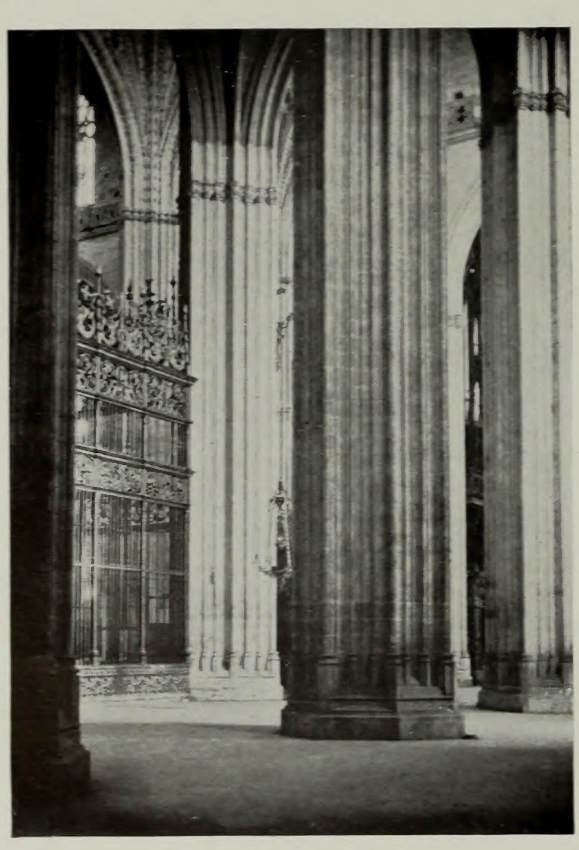
SCULPTURE FROM THE PALACE OF THE GENERALIDAD, BARCELONA



GERONA CATHEDRAL



SANTA MARIA DEL PINO



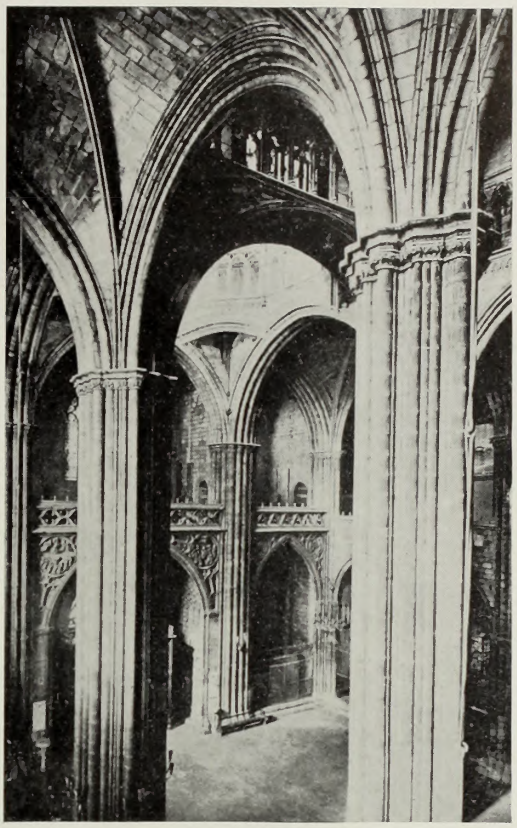
SEVILLE CATHEDRAL



PALMA CATHEDRAL



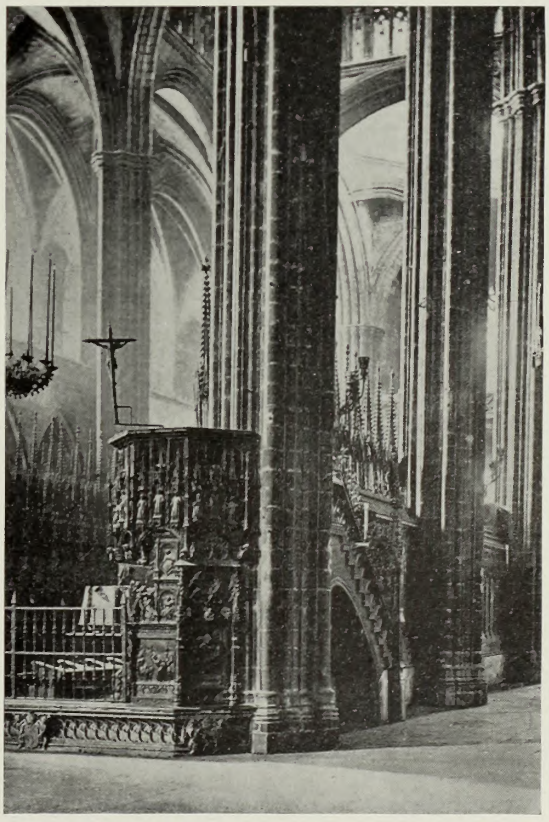
BARCELONA CATHEDRAL



BARCELONA CATHEDRAL



STALLS, BARCELONA CATHEDRAL

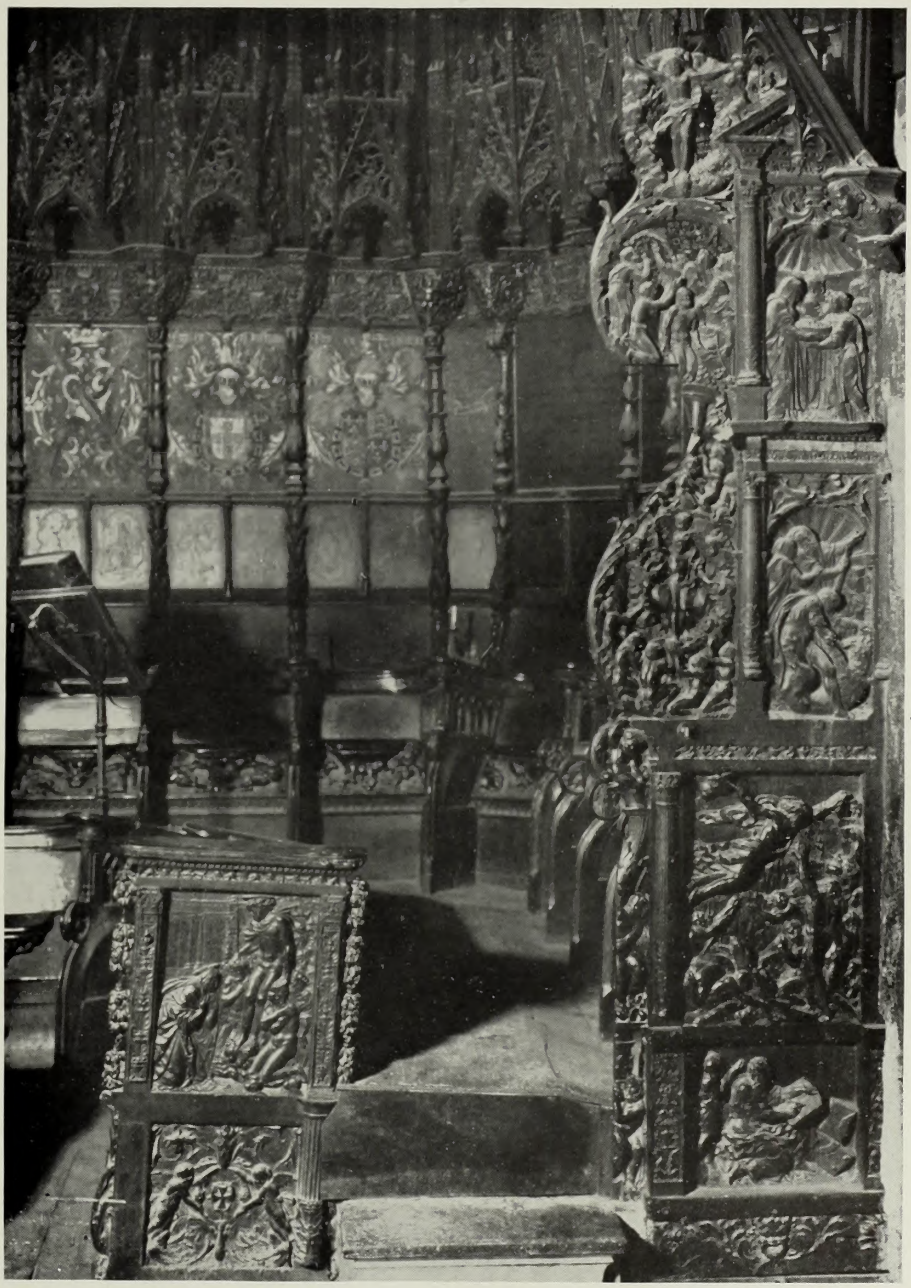


PULPIT, BARCELONA CATHEDRAL



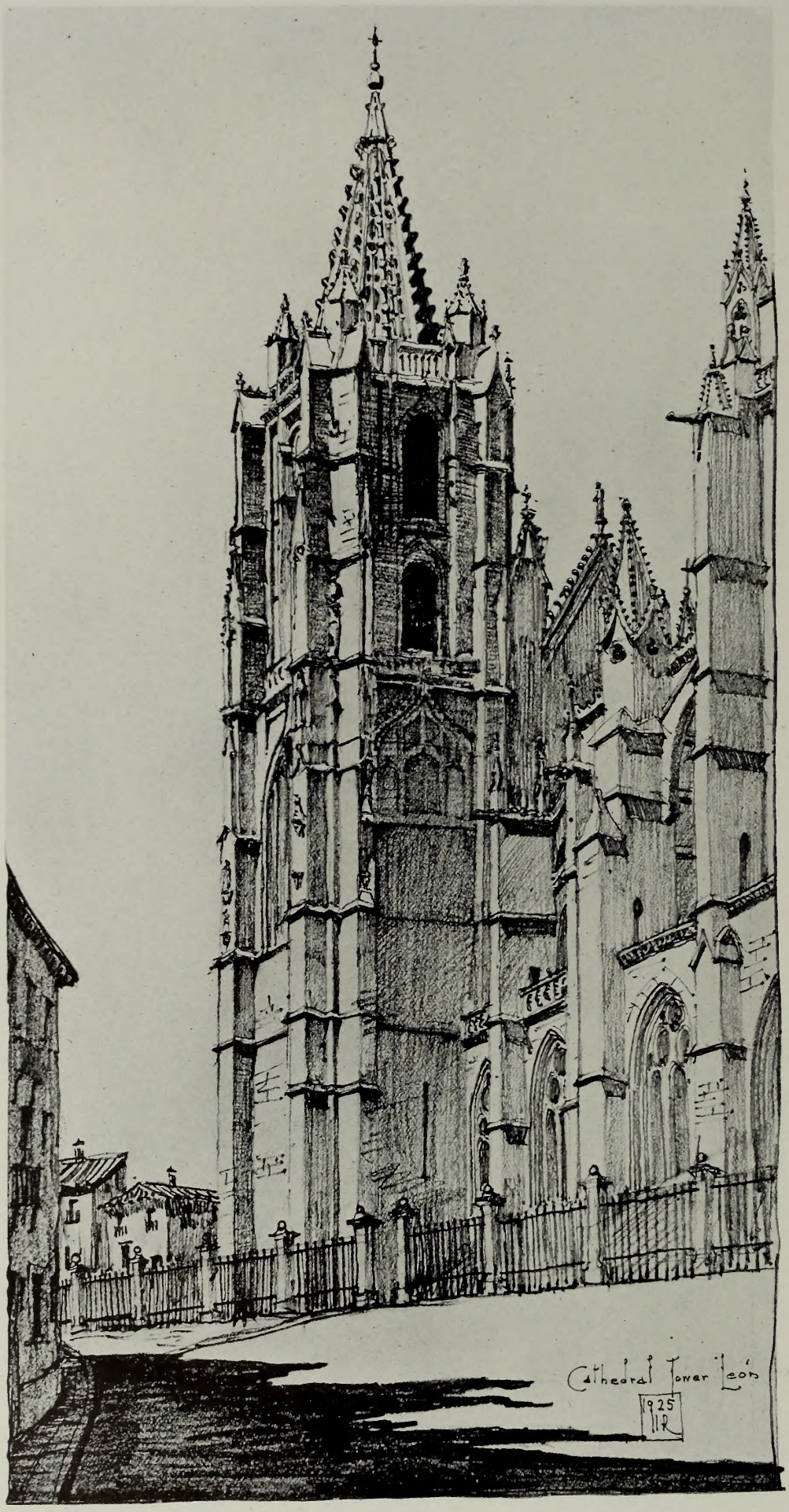
(*Clixé Arxiu Mas*)

DETAIL OF THE STALLS OF THE KNIGHTS OF THE GOLDEN FLEECE, BARCELONA CATHEDRAL



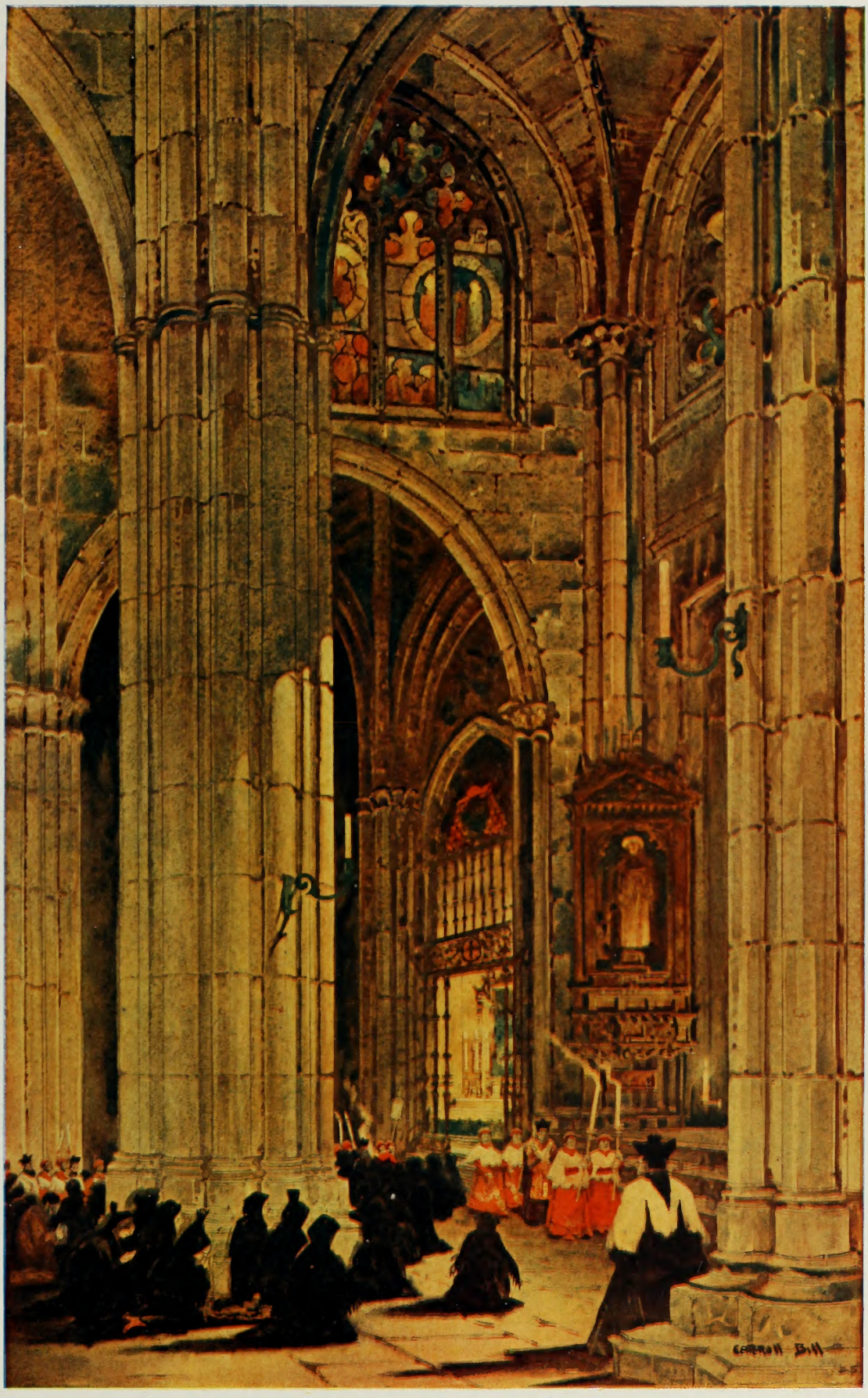
(*Clixé Arxiu Mas*)

DETAIL OF THE STALLS OF THE KNIGHTS OF THE GOLDEN FLEECE, BARCELONA CATHEDRAL



Pencil Sketch by Isidor Richmond, The Rotch, 1923-25

TOWER OF CATHEDRAL AT LEÓN

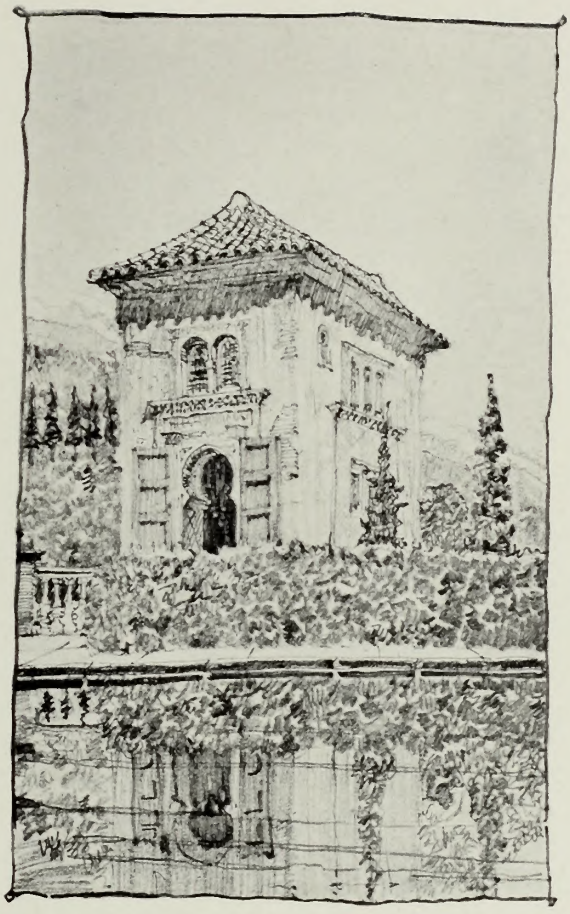


TOLEDO, SPAIN, INTERIOR OF THE CATHEDRAL
Water Color by Carroll Bill



(*Clixé Arxiu Mas*)

DETAIL OF CATALAN RETABLO



Sketch by Isidor Richmond, The Rotch, 1923-25

MESQUITA, ALHAMBRA, GRANADA

SPANISH DOMESTIC ARCHITECTURE

By Walter H. Kilham, F.A.I.A.

In practically all countries during the Middle Ages, wars and uprisings were prevalent and the dwellings of the peaceful burghers, as well as those of the fighting class, were designed to offer stiff resistance to attack from the outside. In Spain this type persisted long after the manor houses of England and France had outgrown their fortress-like character and developed into modern types, much like those of the present time in respect to exterior openings and provision for light and air.

In Spain, the typical houses continued to face inwards on a court or patio, leaving the street façades frequently almost blank as far as windows were concerned, and pierced by a single great doorway treated with arch or lintel as the case might be, the stones of which were exaggerated in size beyond all structural importance. This doorway was closed by massive oaken doors, studded with the ornamental heads of great iron bolts and fastened with a formidable lock. A dark passage called the "zaguan" led under the front block of the house to the patio. This was ordinarily paved with flags or cobbles and the heavy wooden beams were exposed above the ceiling.

All the life of the family went on in the patio. The living apartments were in the upper stories, the ground floor being reserved for storage and service. A light and graceful gallery was carried around at the second floor level, and another at the third floor if the mansion had one. This gallery construction was usually carried out with columns and beams of stone—as at the Casa Polentina at Avila, or the Casa de Miranda at Burgos, but generally stone pillars supported a wooden gallery beam, the load being transmitted to the capitals by elaborately carved pillow blocks. Somewhere at the side or in the corner of the patio there was a capacious stairway, treated in the finer houses with a good deal of elaboration.

An interesting variant of the lintel type of patio is that which was adopted by the architects of Palma de Mallorca where the courtyard walls of the high built palaces are carried on four wide span, rather flat arches, resting on sturdy stone pillars at the corners. These splendid courtyards are further developed with magnificent stairways and graceful loggias in a more sophisticated manner than most of those on the mainland.

The room plans were simple and ingenuous, consisting mostly of cubicles deriving air and light from the patio, and to some extent from the street or rear courts.

In those important houses which had a third story, an open gallery or loggia at the top formed a significant and highly ornamental feature, where the ladies of the family could take the air free from observation and the disturbances of the street. The Palacio de Monterey at Salamanca has one of the finest examples of these but the Casa de Correos at Segovia contains a good illustration of this feature on a smaller scale.

Iron balconies over the street came in time to be added, shaded by a curtain which allowed only a sidewise view, and these were (and are) much used by the dark-eyed Spanish ladies as a place for needlework and maybe a surreptitious smile at the wandering architect who snaps his kodak in their direction.

In the north of Spain the balconies are multiplied and enclosed with modern glass "miradors", sometimes several stories high, very comfortable but too reminiscent of American sleeping porches to be picturesque.

The use of tiles, both plain and glazed, is an important detail of the Spanish house. These are used for floors, stairs, dadoes, trim for openings, kitchen shelving and every conceivable purpose, the louder in pattern the better, and any one who is designing a house which is to be truly Spanish ought to bear this in mind, for tiles are of the essence of the subject.

Characteristic elements of Spanish façades are the enormous voussoirs, sometimes seven feet long, used for arched portals, the similarly exaggerated stone lintels, and notably the enclosing label mouldings, sometimes extending up to include a window above, undoubtedly a legacy from the Moors, who always enclosed their ornament in a like manner. Generally most of the decoration of the façade was concentrated at the entrance, but there are a number of houses such as the Casa de los Picos at Segovia, illustrated herewith, and the Casa de las Conchas at Salamanca, whose fronts are treated with an all-over application of bosses, shells or whatever, characteristic but not very beautiful.

After enumerating all these ornaments, the most striking of all (and the most difficult of application to modern work) remains. I refer to the great escutcheons or coats of arms which few Spanish houses lack. With no references to scale, these gorgeous affairs, sometimes a story high, and two or three of them to a house, are a true index of the style. With them almost any house might be called Spanish; without them no house could truly be. They are traditional, indigenous and inimitable.

The country houses and farms likewise possess great interest and are found in all sorts of materials, stone, stucco and half-timber. The most fascinating types that I have seen are in the north, but they occur all through the country and some of the best are in the Island of Mallorca. In most of them blank wall space is an important feature and very few are supplied with windows to anything like the extent demanded in America.

The kitchens, with their built in tiled stoves, great hoods, chimney seats and tiled shelves, are extremely picturesque and full of interest, and from a practical standpoint generally produce a better cooked meal than their American counterparts.

As a field for sketching, Spain is almost unrivalled in its extent of unworked territory, for only a small part of its architectural treasures have been published; while the agreeable and hospitable nature of its inhabitants contributes greatly to the pleasure of a summer sojourn there.



Photographed by W. H. Kilham

HOUSE WITH DECORATED STUCCO FRONT, SEGOVIA



(*Clixé Arxiu Mas*)

OLD MILL, GERONA

Photographed by W. H. Kilham



(*Clixé Arxiu Mas*)

MANOR HOUSE, PONTEVEDRA

Photographed by W. H. Kilham



(*Clixé Arxiu Mas*)

OLD HOUSE, PROVINCE OF NAVARRA



(*Clixé Arxiu Mas*)

HOUSE CALLED LA MANGIA, PROVINCE OF BARCELONA



(*Clixé Arxiu Mas*)

PRIVATE HOUSE, PROVINCE OF BARCELONA



(*Clixé Arxiu Mas*)

HOUSE IN BARCELONA



(*Clixé Arxiu Mas*)

OLD HOUSE, PROVINCE OF GERONA



A PATIO IN SEGOVIA



(*Clixé Arxiu Mas*)

OLD HOUSE, PROVINCE OF BARCELONA



(*Clixé Arxiu Mas*)

OLD HOUSE, PROVINCE OF BARCELONA



GARDEN OF CHARLES V, ALCAZAR, SEVILLE



GENERAL VIEW, EXTERIOR DE GENERALIFE, GARZON, GRANADA



GATEWAY OF COUNTRY HOUSE, MALLORCA



DOORWAY, CHURCH OF MONTESION, PALMA DE MALLORCA



DOORWAY, HOUSE OF EL GRECO



CLOISTER OF SAN PABLO, BARCELONA





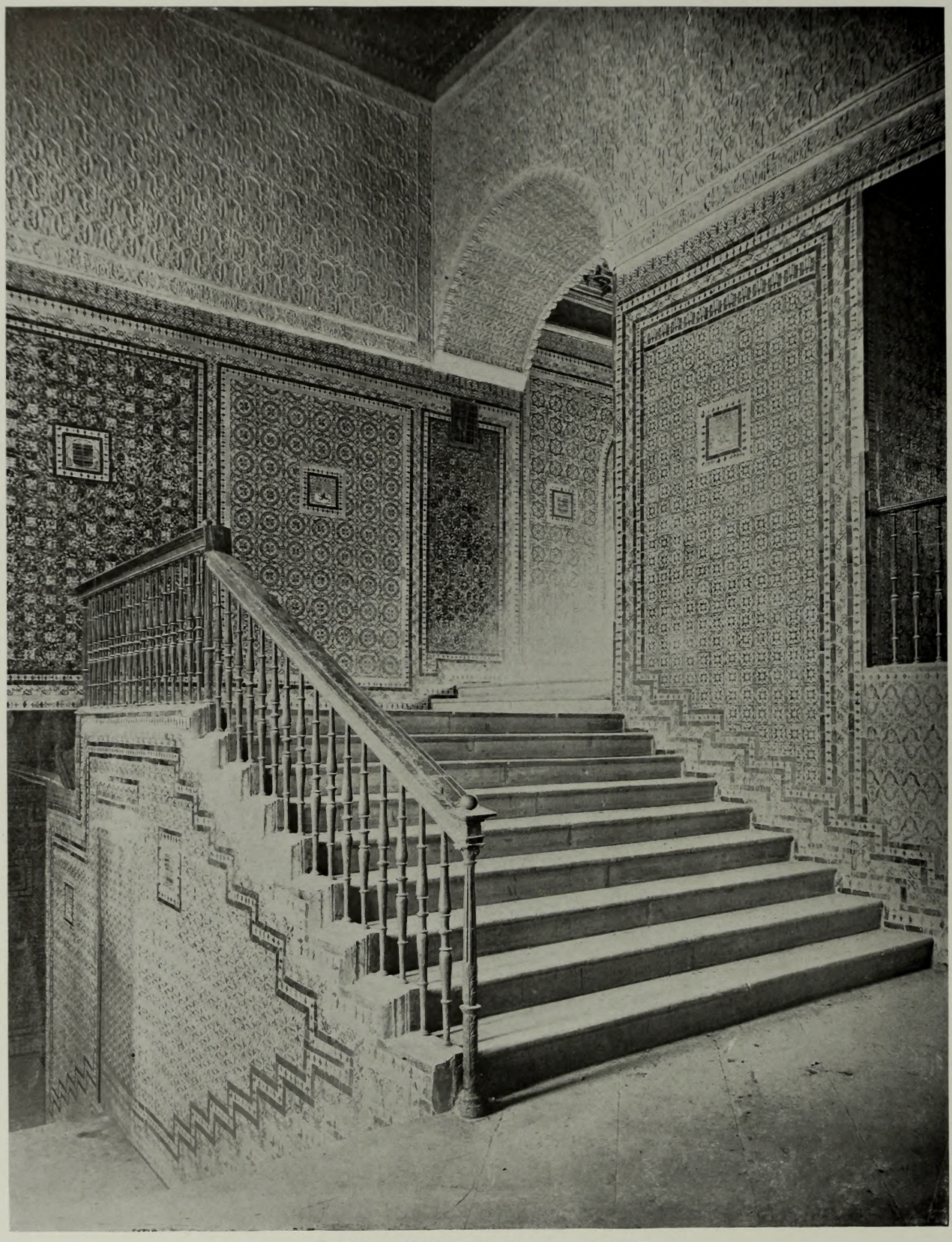
DETAILS OF BYZANTINE CAPITALS, SAN PABLO



GARDEN OF THE GENERALIFE, GRANADA



GALLERY, HOUSE OF PILATOS, SEVILLE



STAIRWAY, HOUSE OF PILATOS, SEVILLE



KITCHEN IN HOUSE OF EL GRECO, TOLEDO



Photographed by W. H. Kilham

FARM HOUSE, MALLORCA



Photographed by W. H. Kilham

FARM HOUSE, GENOVA, MALLORCA



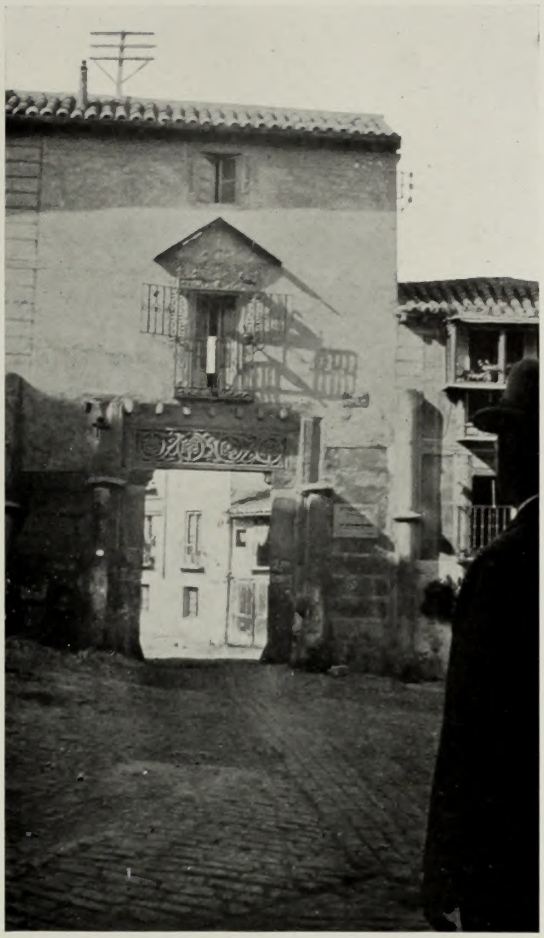
Photographed by W. H. Kilham

OLD HOUSE, SEGOVIA



Photographed by W. H. Kilham

CASA DEL GRECO, TOLEDO



Photographed by W. H. Kilham

BALCONY IN TOLEDO



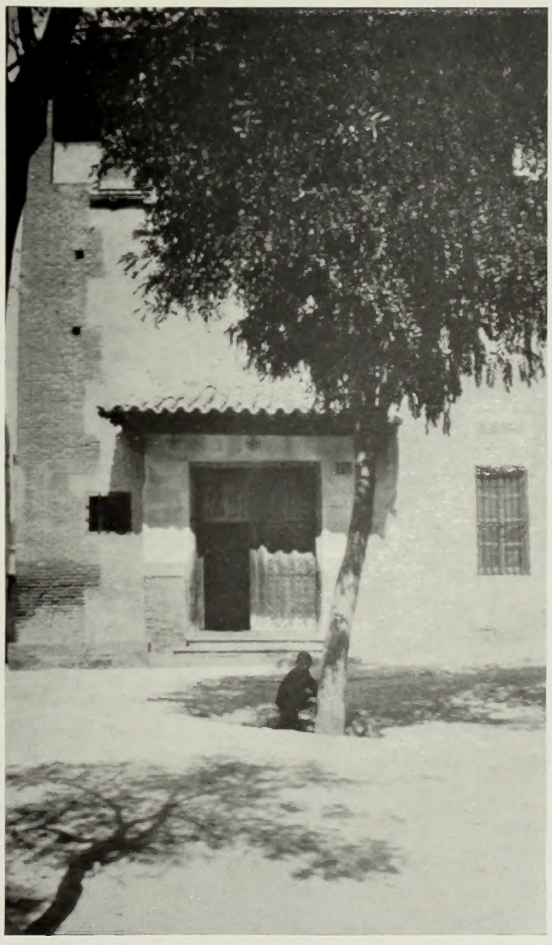
Photographed by W. H. Kilham

DOORWAY, AVILA



Photographed by W. H. Kilham

OLD HOUSE, SEGOVIA



Photographed by W. H. Kilham

CHURCH DOOR, TOLEDO



FARM HOUSE KITCHEN, MALLORCA



FARM HOUSE AND YARD, MALLORCA



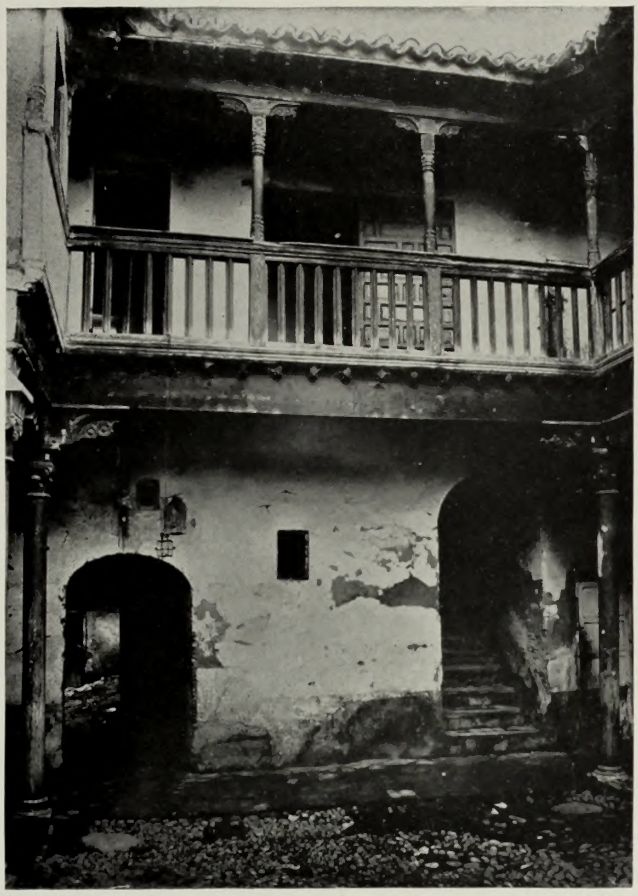
Photographed by W. H. Kilham

STREET IN SEGOVIA



Photographed by W. H. Kilham

STREET IN SEGOVIA



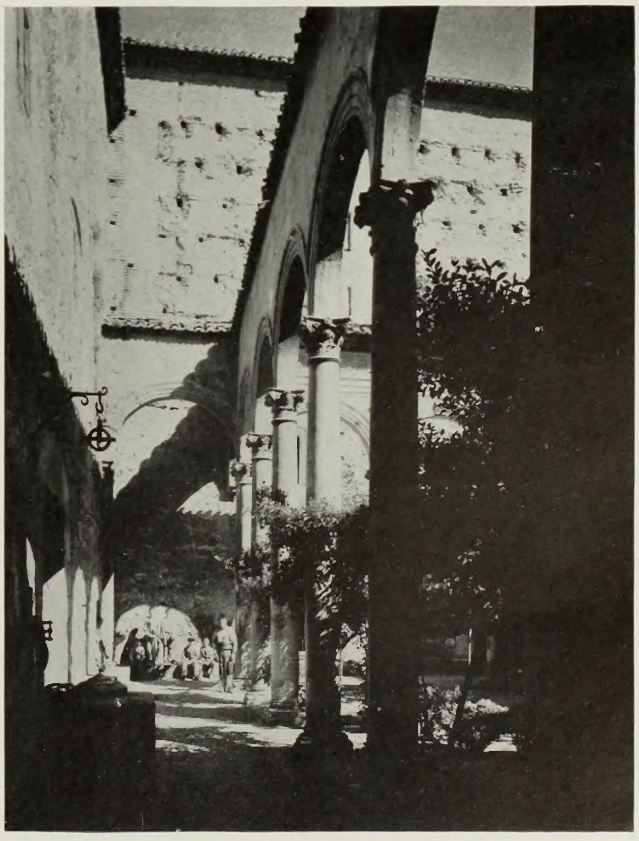
INNER COURTYARD, HOUSE OF MONDRAGON



PATIO OF THE INQUISICION HOUSE, GRANADA



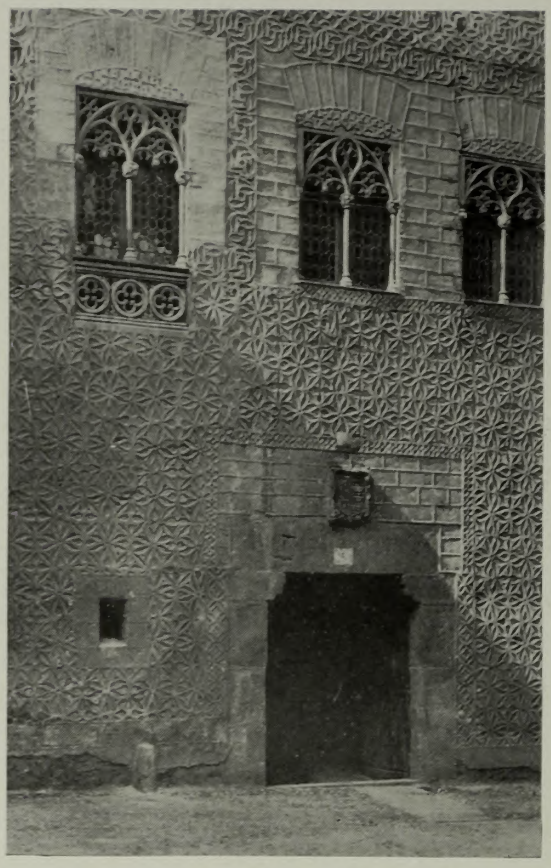
COURTYARD, MAD HOUSE, GRANADA



COLONNADE, MAD HOUSE, GRANADA



INTERIOR, LONGE, PALMA DE MALLORCA



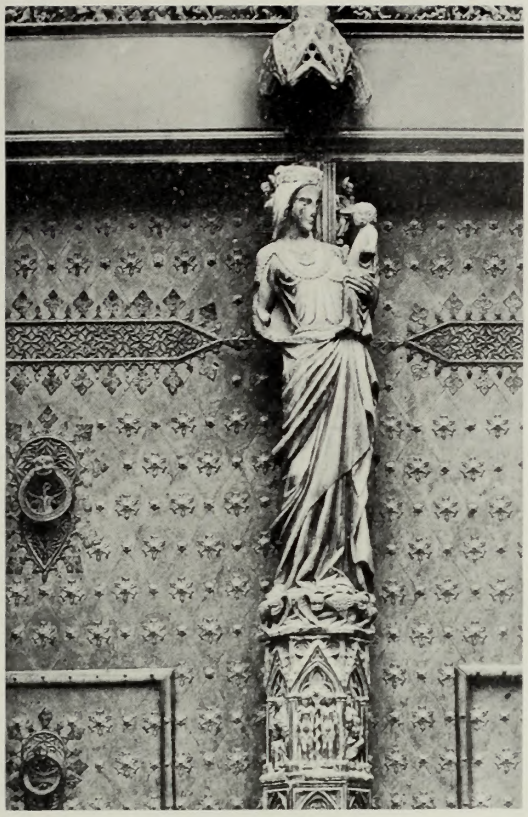
FAÇADE OF ALPUENTE PALACE, SEGOVIA



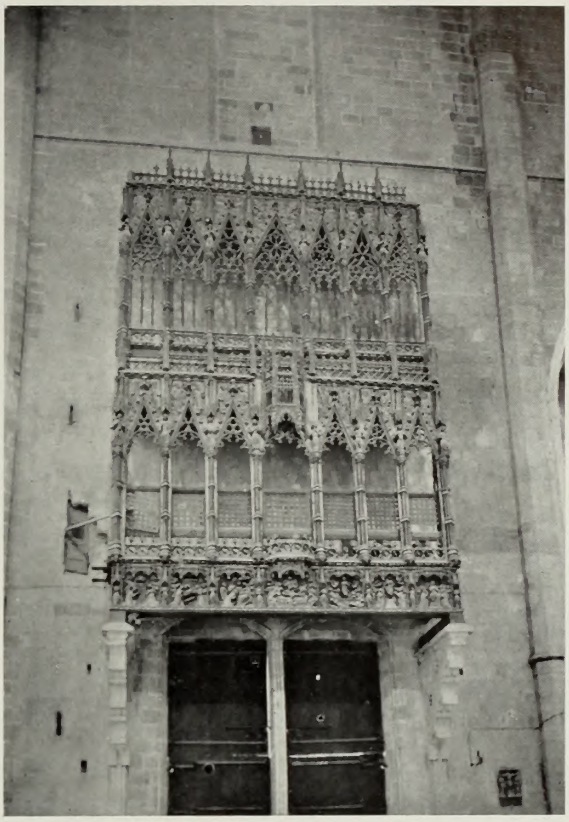
FOUNTAIN AT POLLENSA



HOUSE OF JUAN BRAVO, SEGOVIA



TARRAGONA CATHEDRAL



SCREEN, PALMA CATHEDRAL



ALHAMBRA, GRANADA, PUERTO DEL VINA



ENTRANCE TO CHURCH OF SAN PAULA, SEVILLE



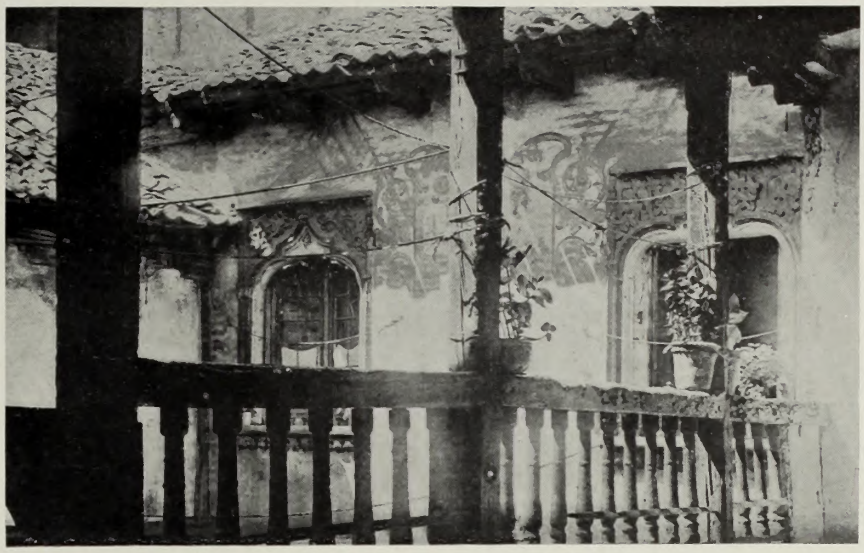
FARM HOUSE AT MALLORCA



KITCHEN, FARM HOUSE, MALLORCA



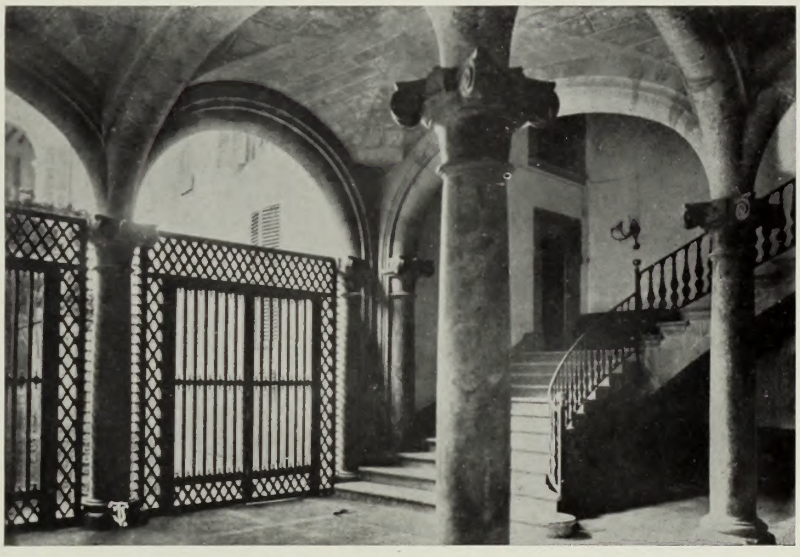
INTERIOR, FARM HOUSE, POLLENSA



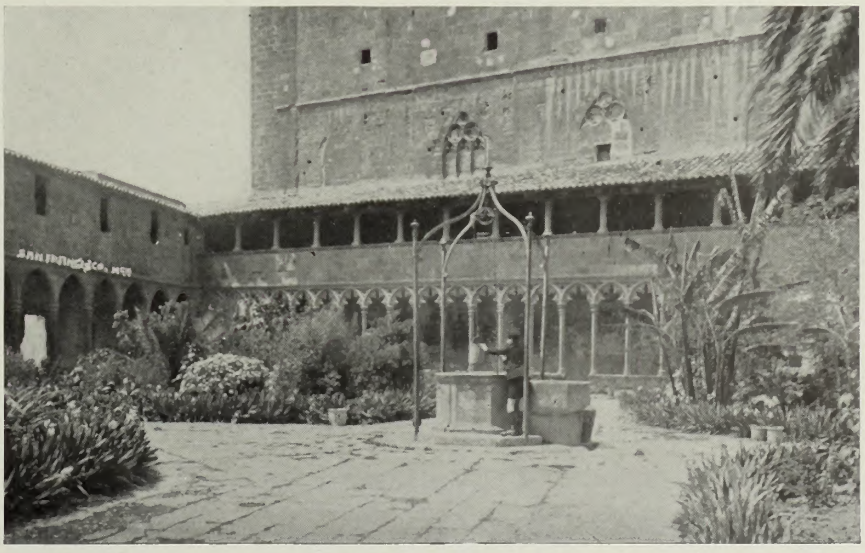
PATIO OF THE HOUSE OF DON ALVARO DE LUNA, SEGOVIA



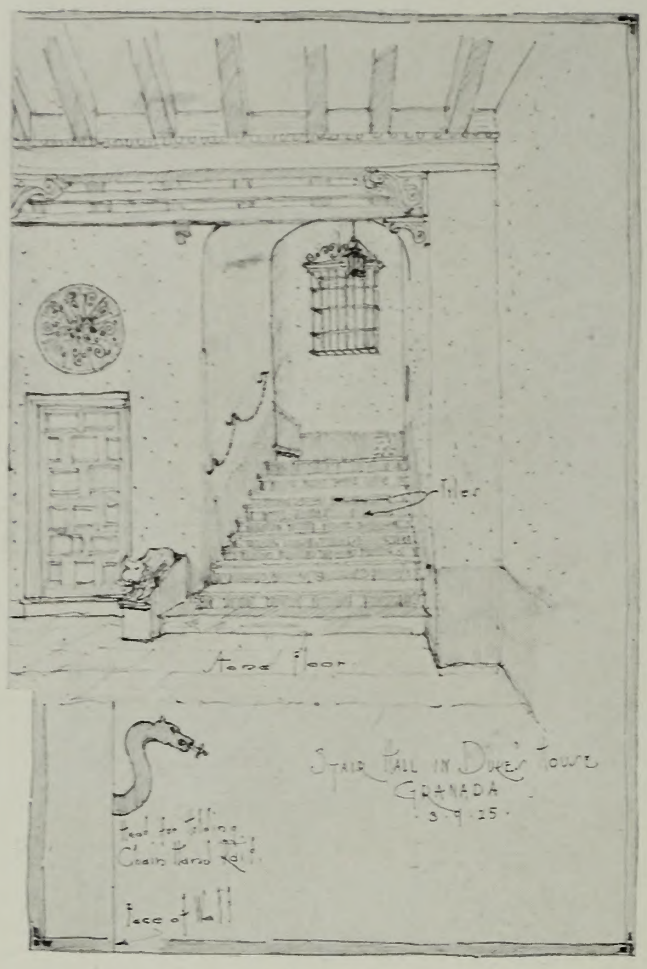
PATIO, PALACIO DE MOVELL, PALMA DE MALLORCA

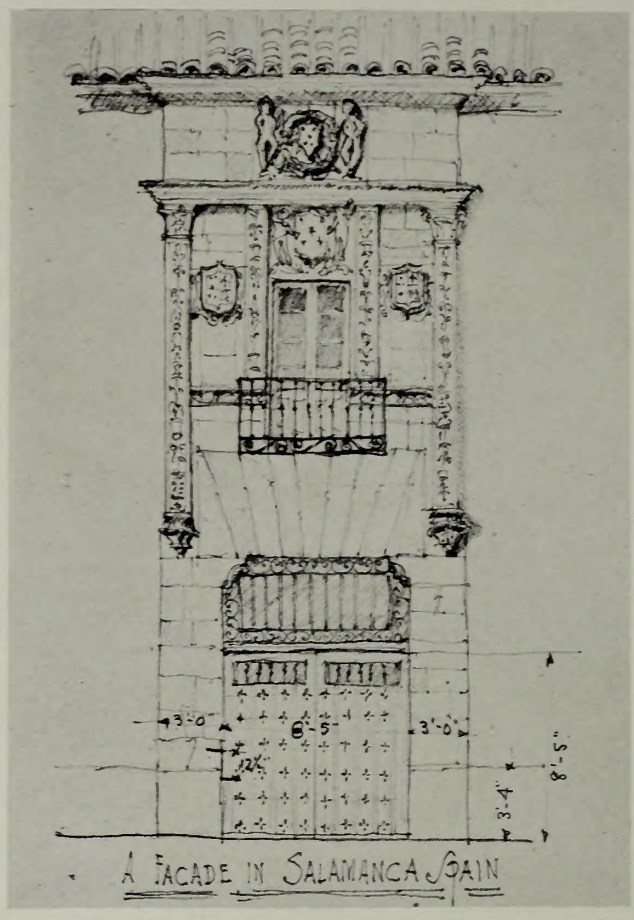


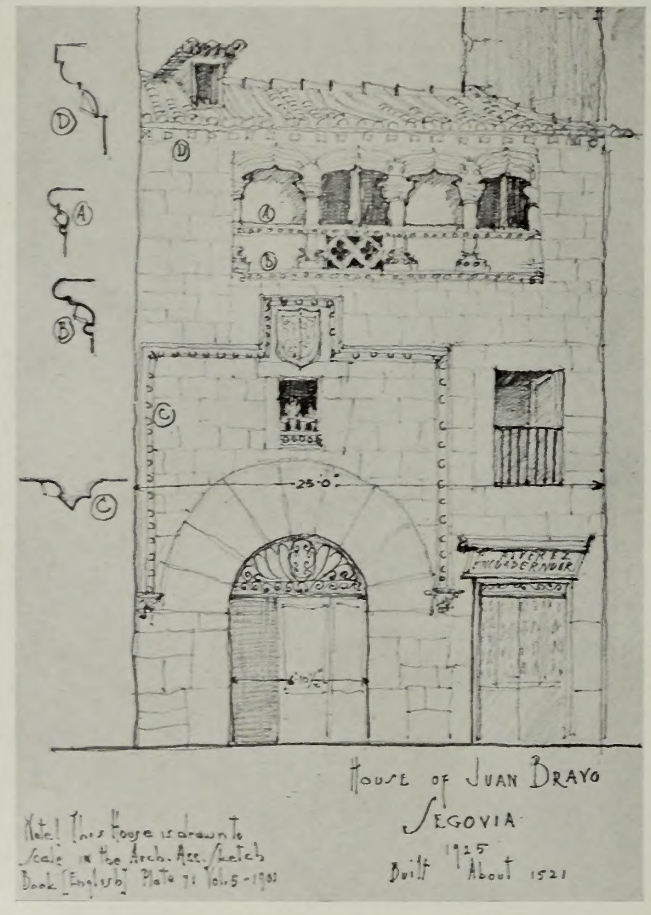
PATIO, PALACIO DE MAROTO, PALMA DE MALLORCA

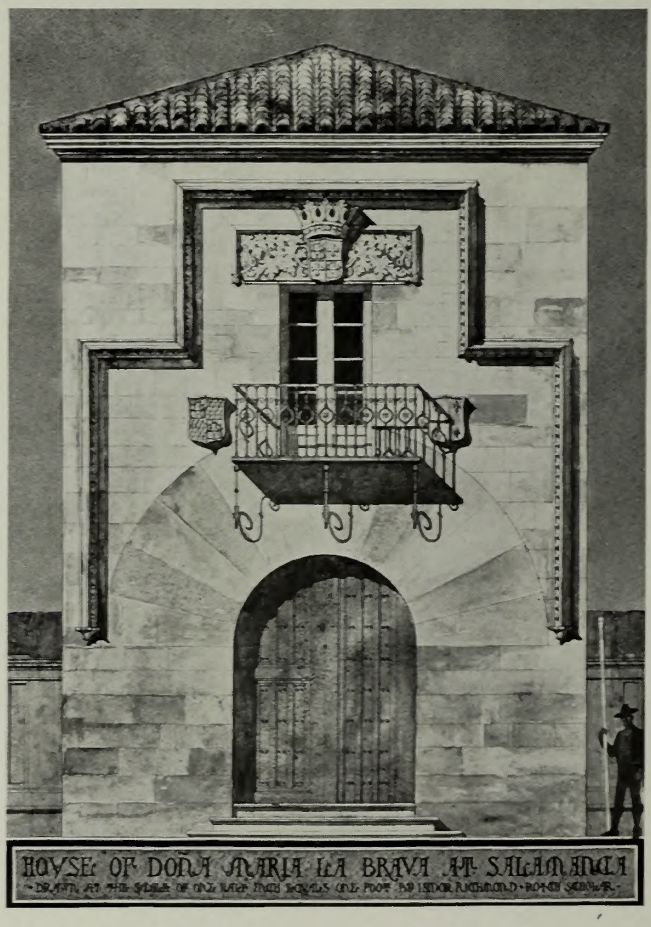


CLOISTER, PALMA DE MALLORCA









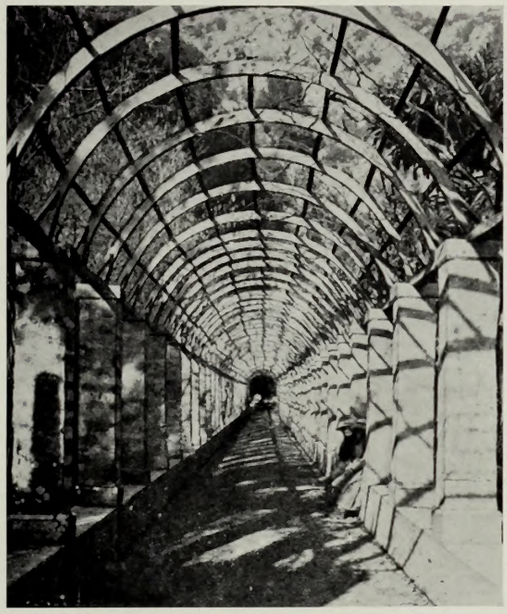
SKETCHES BY ISIDOR RICHMOND, THE ROTCH, 1923-25



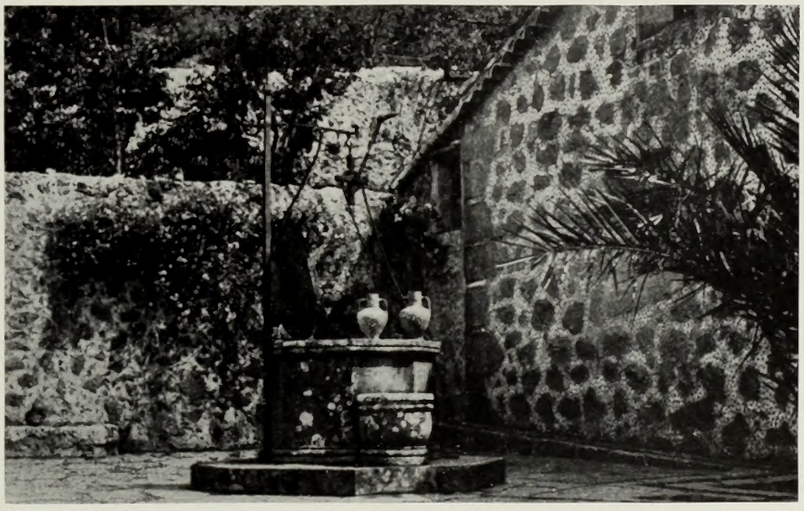
INTERIOR OF COUNTRY HOUSE AT GENOVA



INNER COURTYARD, HOUSE AT MONDRAGON



UNDER TRELLIS, MALLORCA



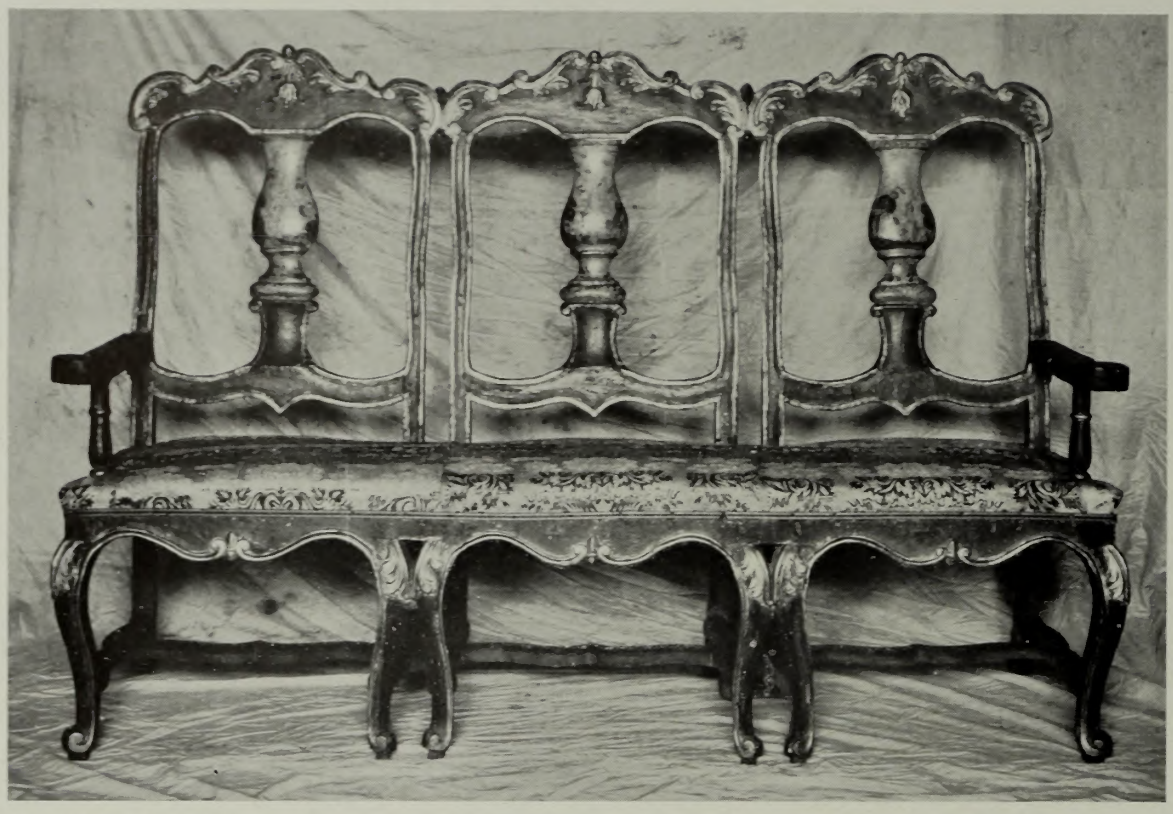
PATIO OF THE EVENUTA, VALDEMOSA



INTERIOR OF COUNTRY HOUSE, MALLORCA



PATIO OF COUNTRY HOUSE, MALLORCA



Courtesy of Mr. Gordon Allen

XVIII CENTURY SOFA, CATALONIAN



Courtesy of Mr. Gordon Allen

XVIII CENTURY SCREEN, MAJORCAN



Courtesy of Mr. Gordon Allen

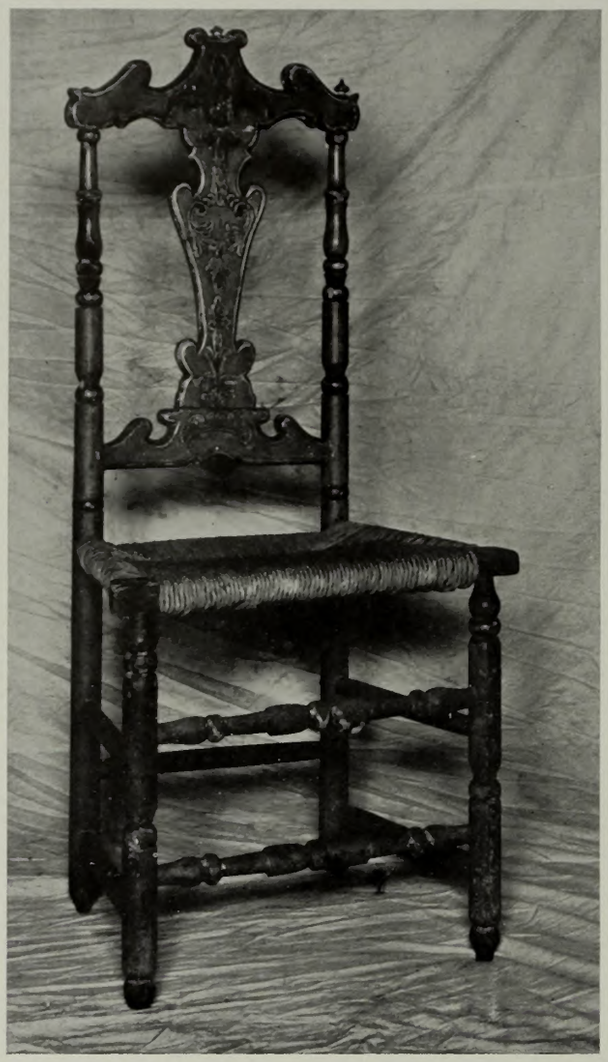
XVII CENTURY TABLE, SPANISH



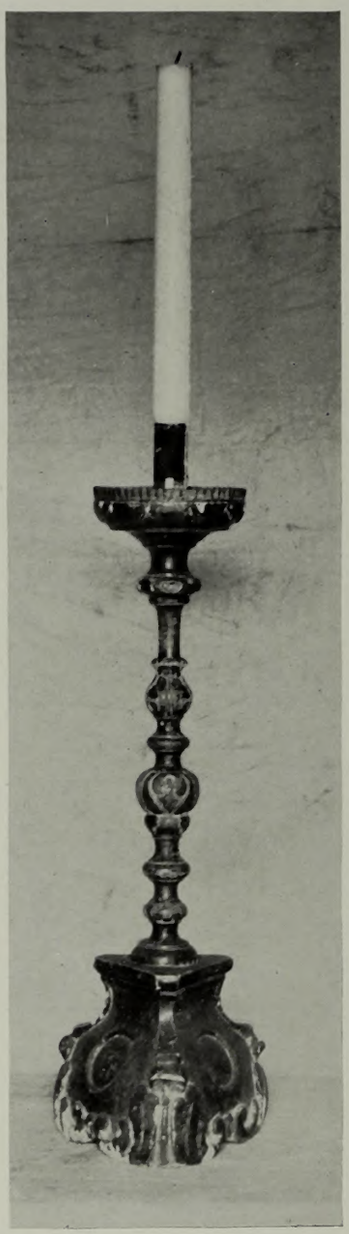
Courtesy of Mr. Gordon Allen

XVII CENTURY CHEST, SPANISH



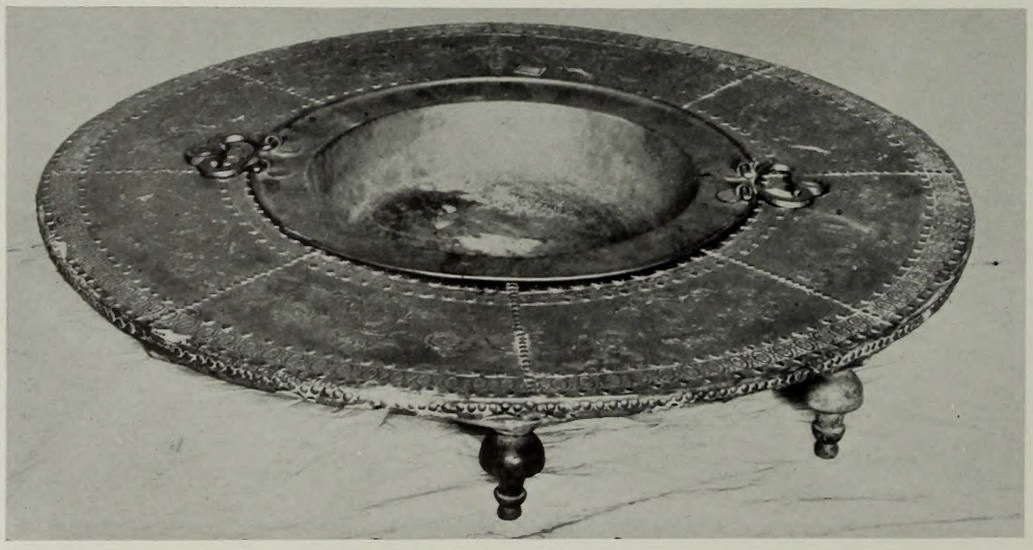


XVII CENTURY RED AND GOLD CHAIR, MAJORCAN



PAIR XVII CENTURY CANDLESTICKS, SILVER AND GILT, SPANISH

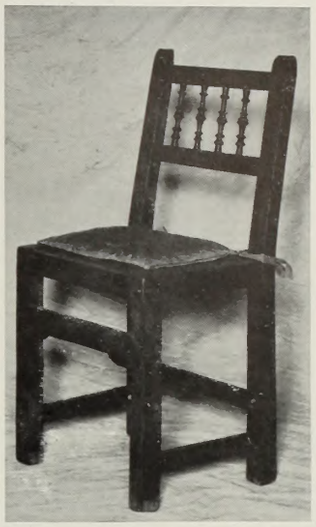
All through courtesy of Mr. Gordon Allen

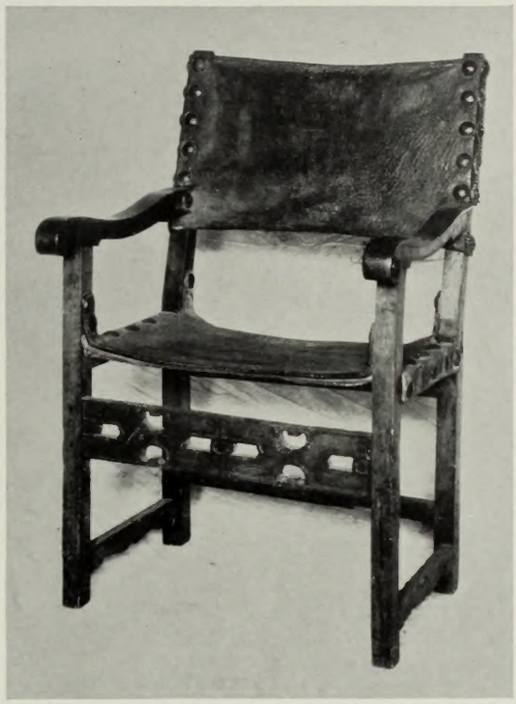


WOOD AND BRASS BRAZIER, SPANISH



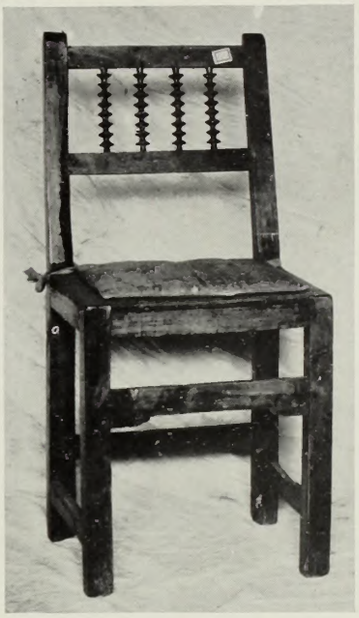
SPINDLE-BACK SPANISH WALNUT CHAIRS
WITH CUSHIONS



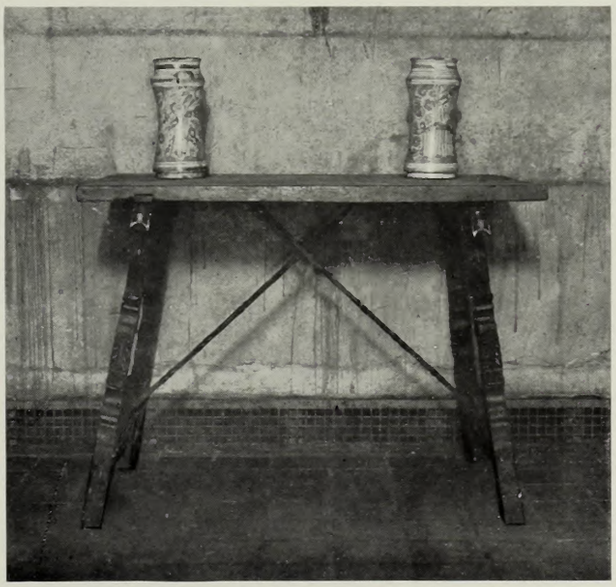


XVI CENTURY SPANISH LEATHER AND
WALNUT ARM CHAIR

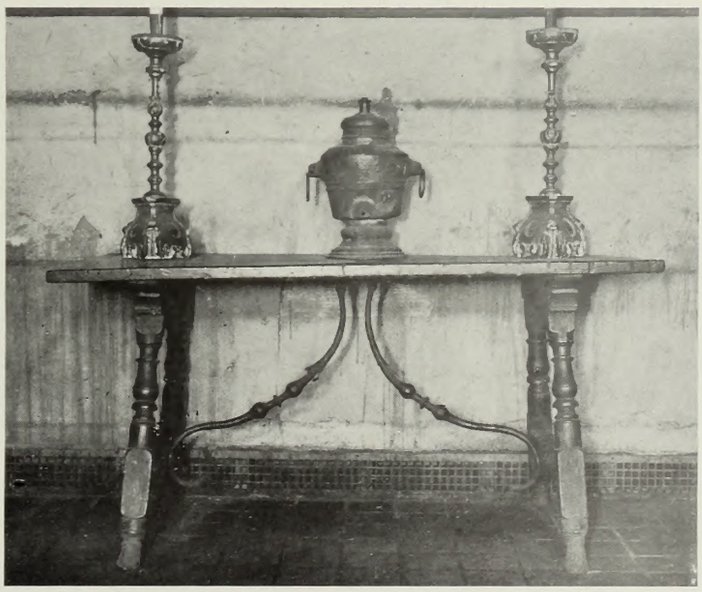




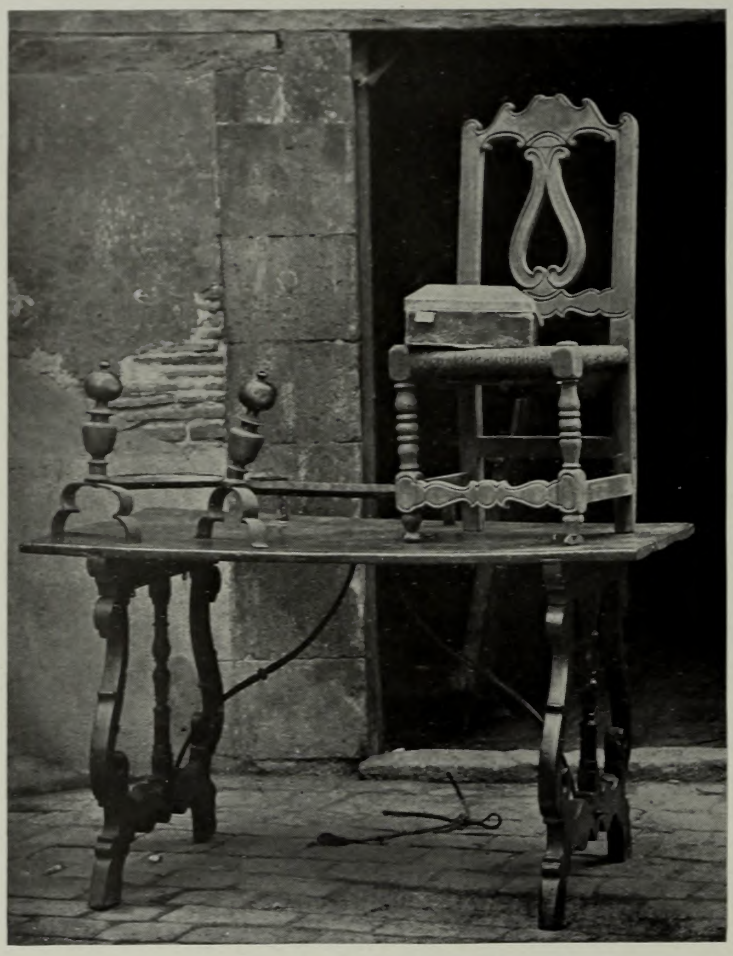
All through courtesy of Mr. Gordon Allen



XVI CENTURY SPANISH WALNUT TABLE

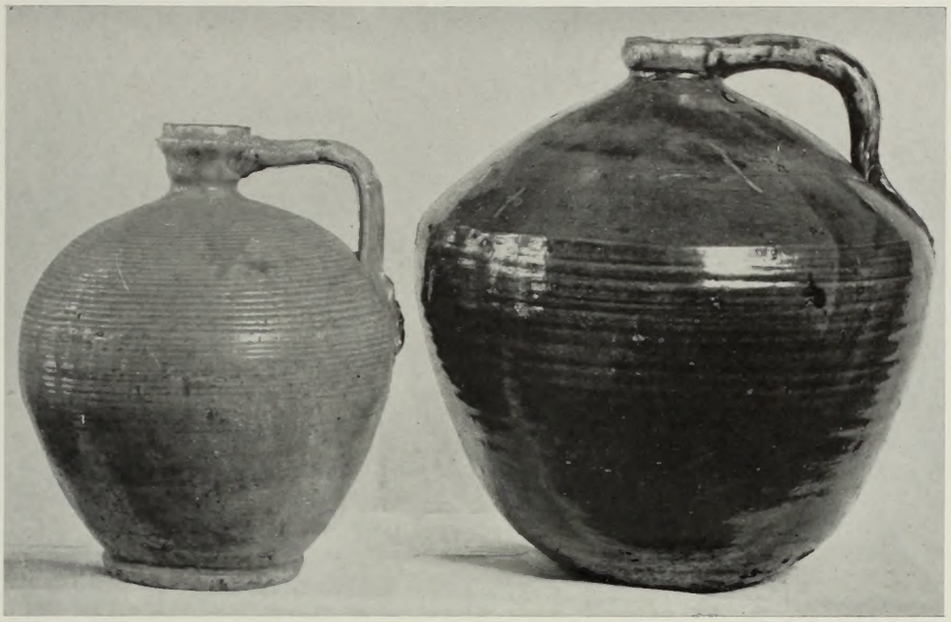


XVII CENTURY MAJORCAN TABLE





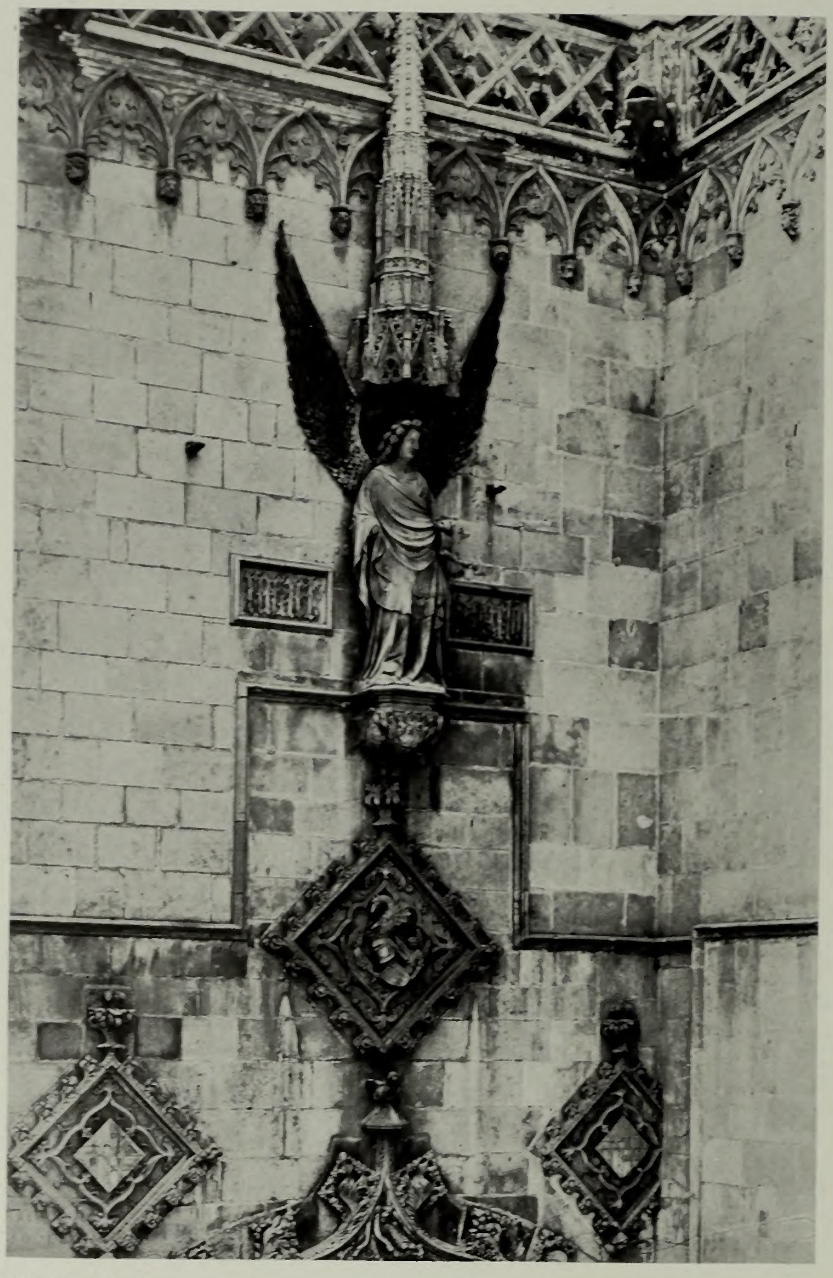
VERY OLD TABLE, CHAIRS AND ANDIRONS



XVII CENTURY BOTTLES



EXAMPLES OF XVI AND XVII CENTURY OIL AND WATER JARS



(*Clixé Arxiu Mas*)

DETAIL OF THE CITY HALL, BARCELONA

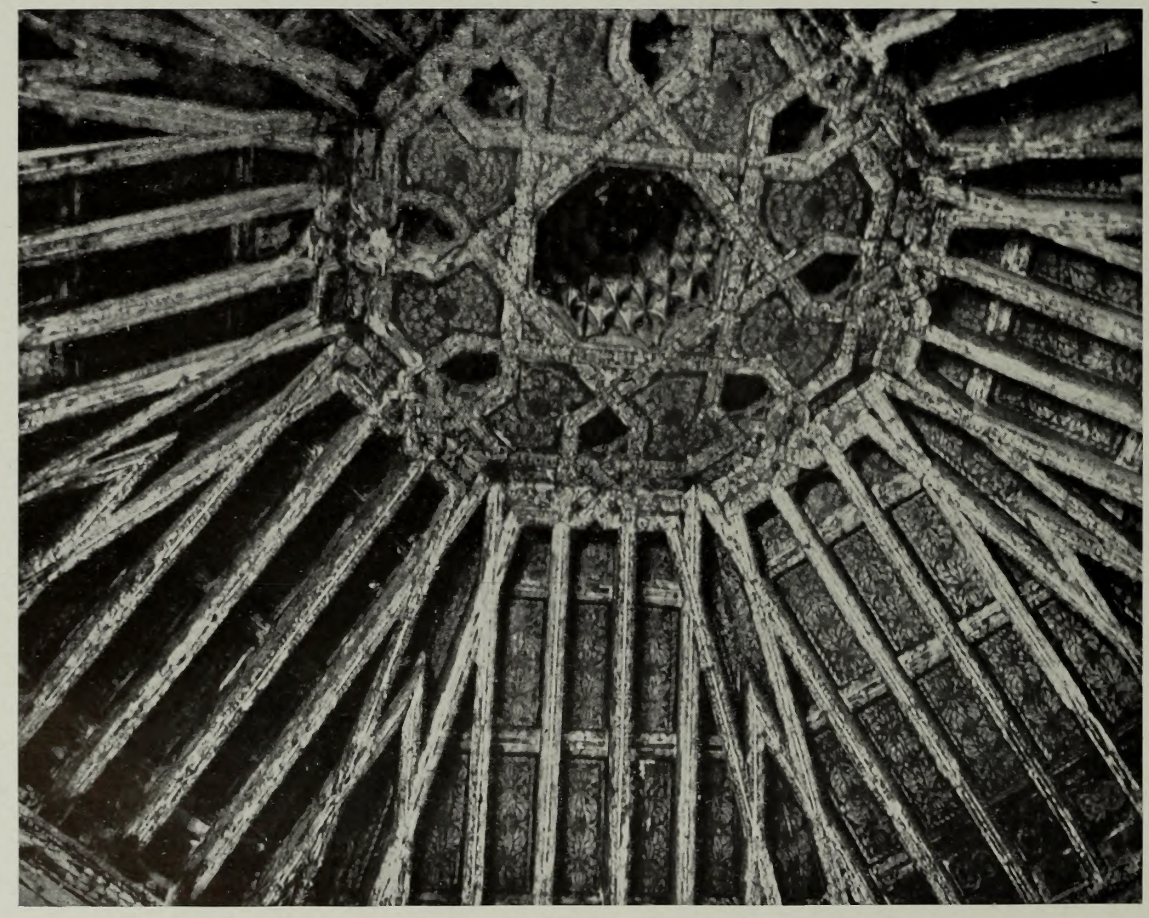




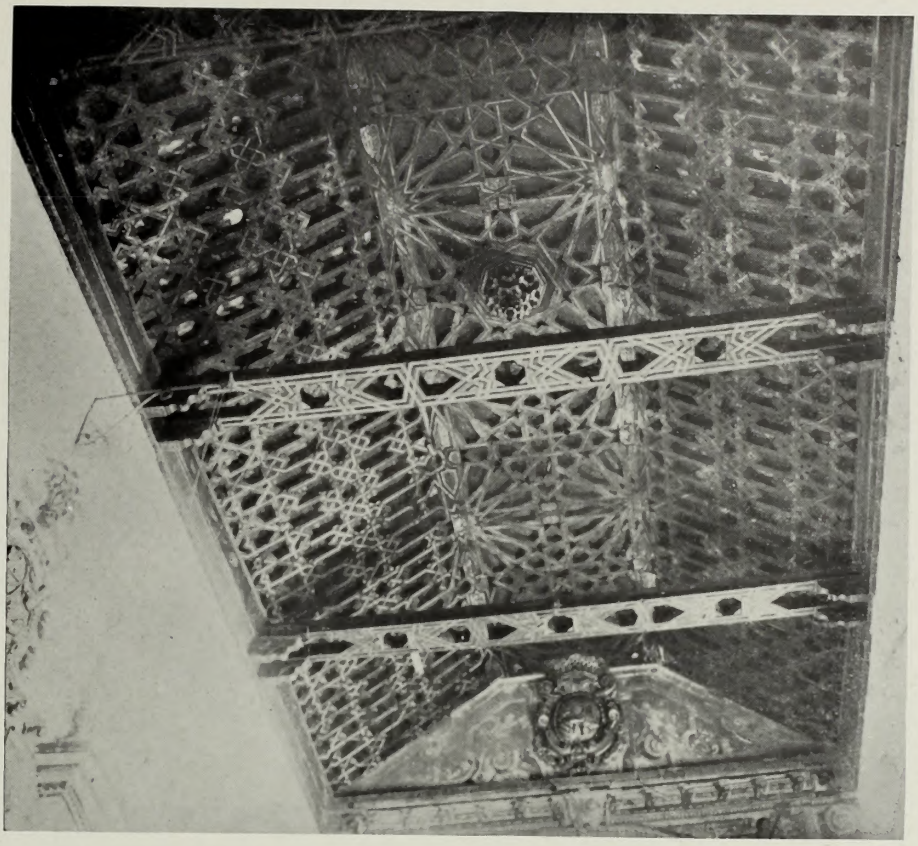


LOGGIA CEILING, PALACE OF THE MARQUIS OF SOLLERICH, PALMA, MAJORCA

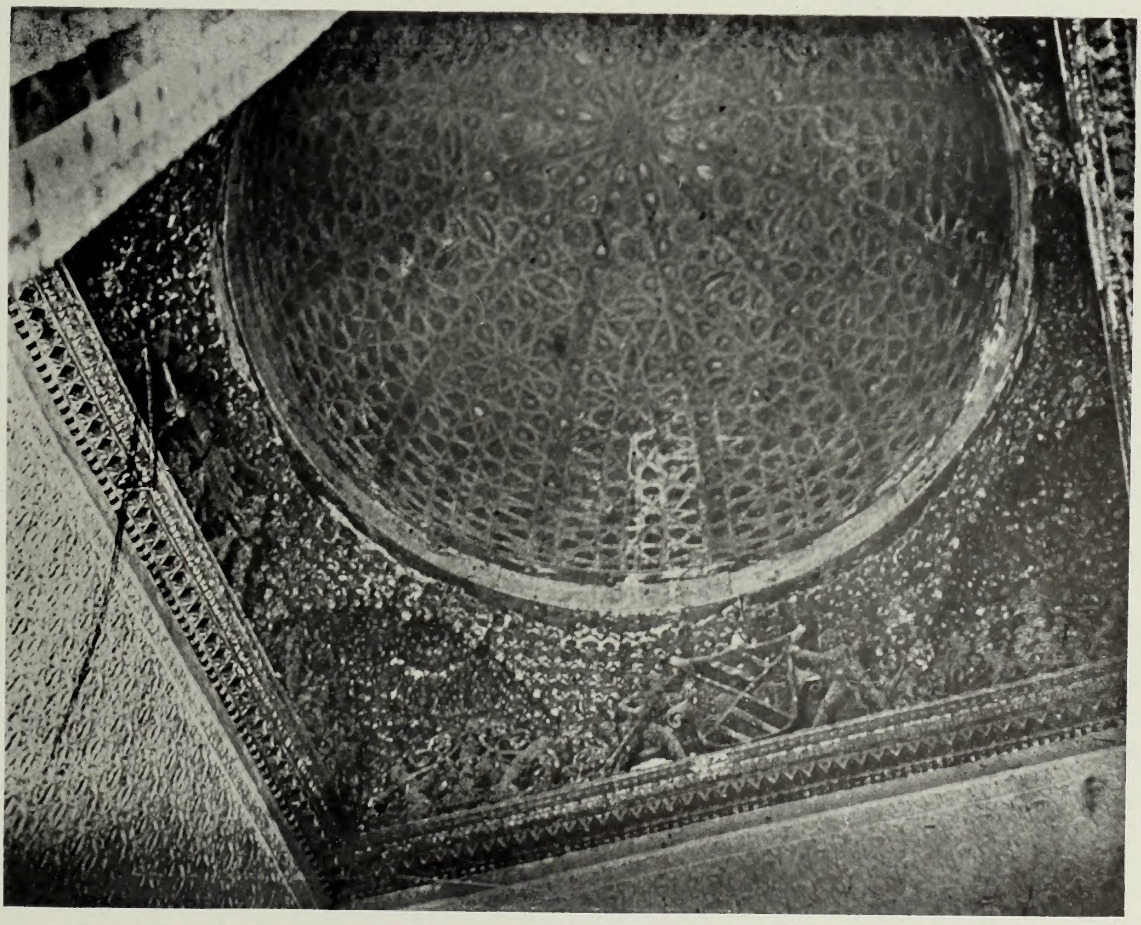




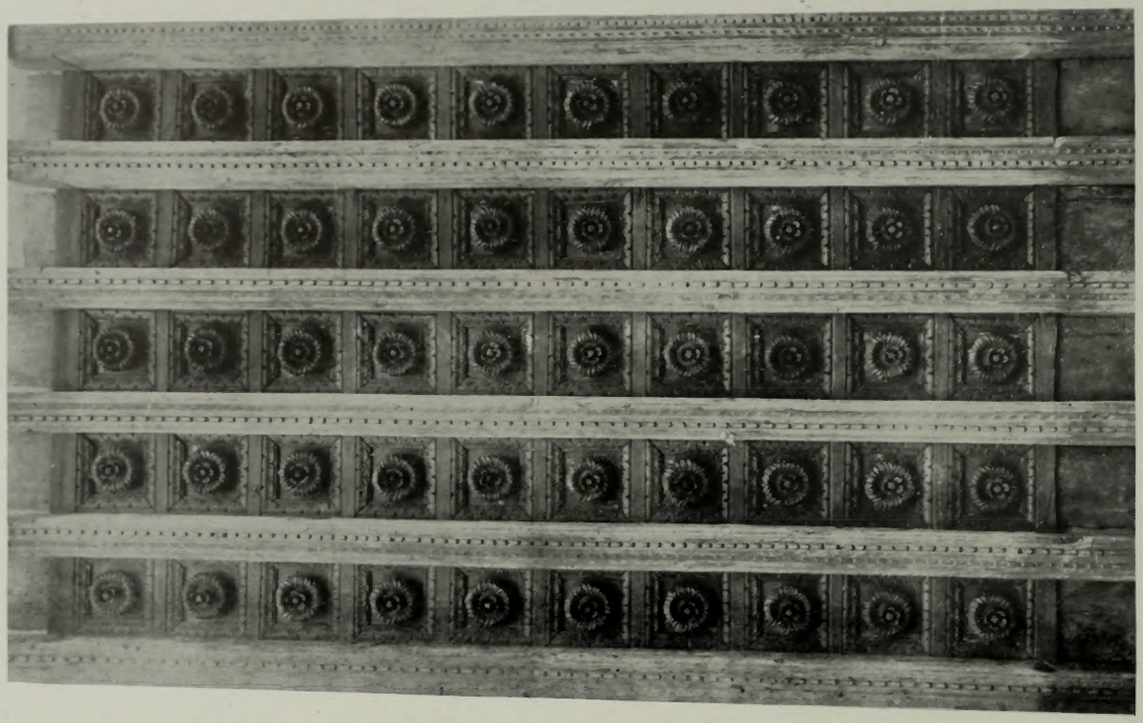
DETAILS OF THE DOME OVER GATEWAY, CITY OF BURGOS



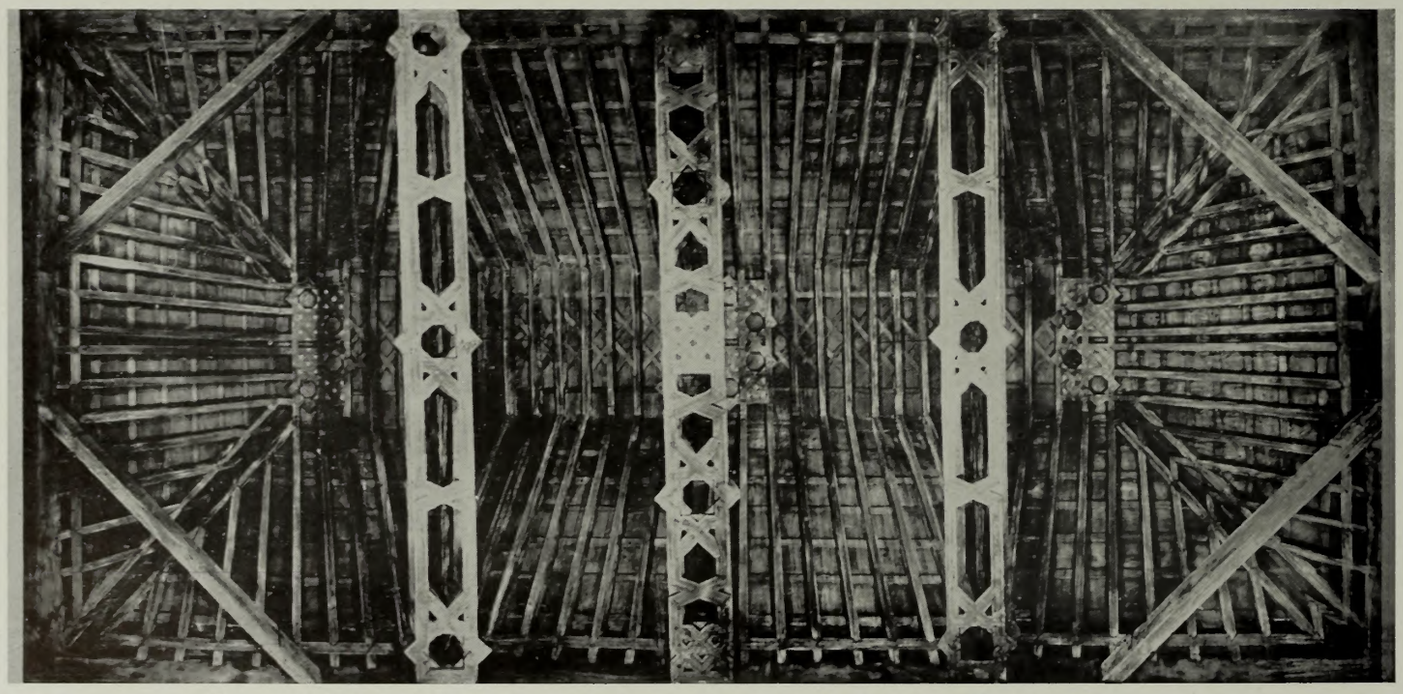
CEILING, CHURCH OF SAN PAULA, SEVILLE



DOME OVER STAIRWAY, HOUSE OF PILATOS, SEVILLE



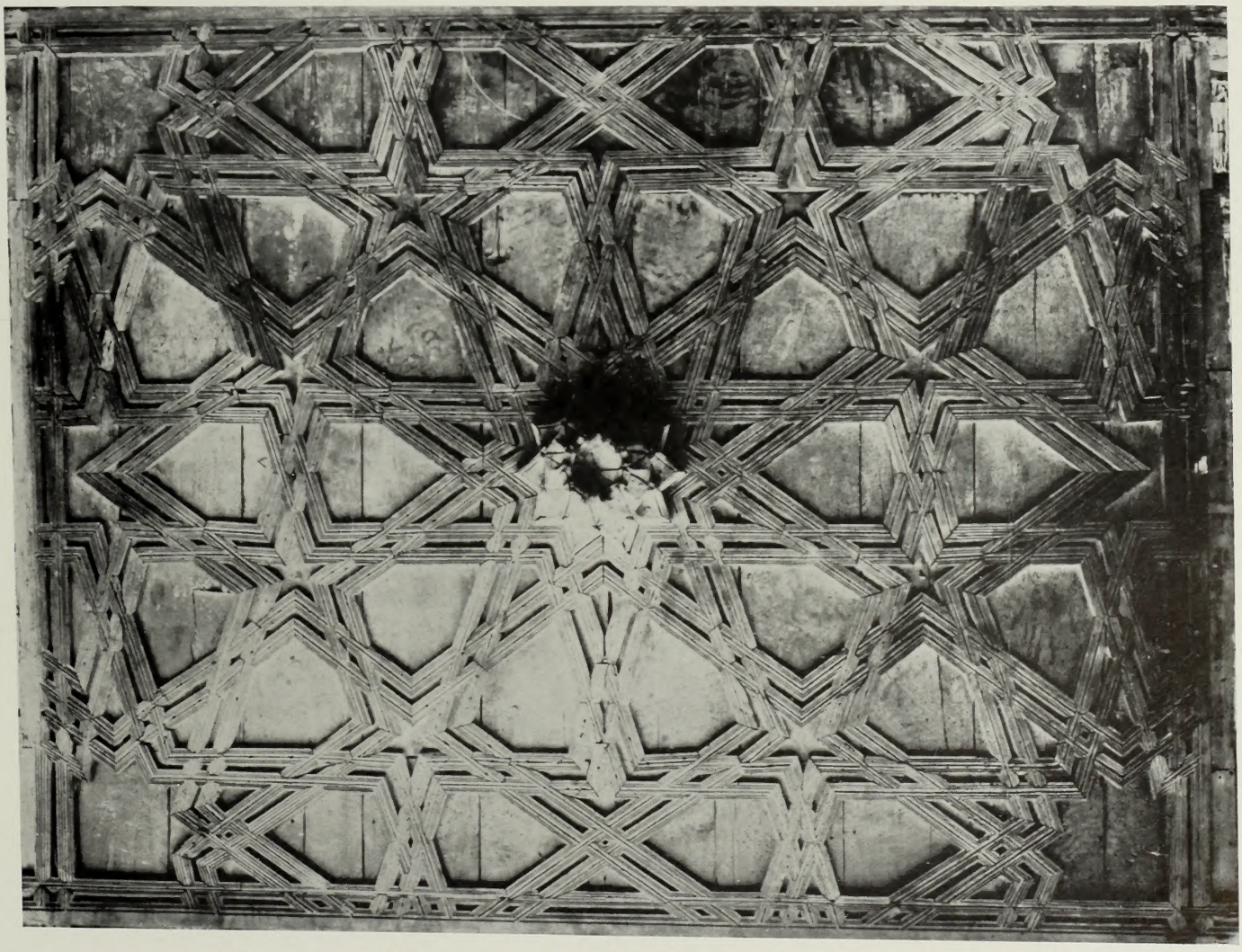
SECTION, WITH BEAMS, CEILING FROM PALACE DEL ZAGAL, GUADIX, EARLY RENAISSANCE



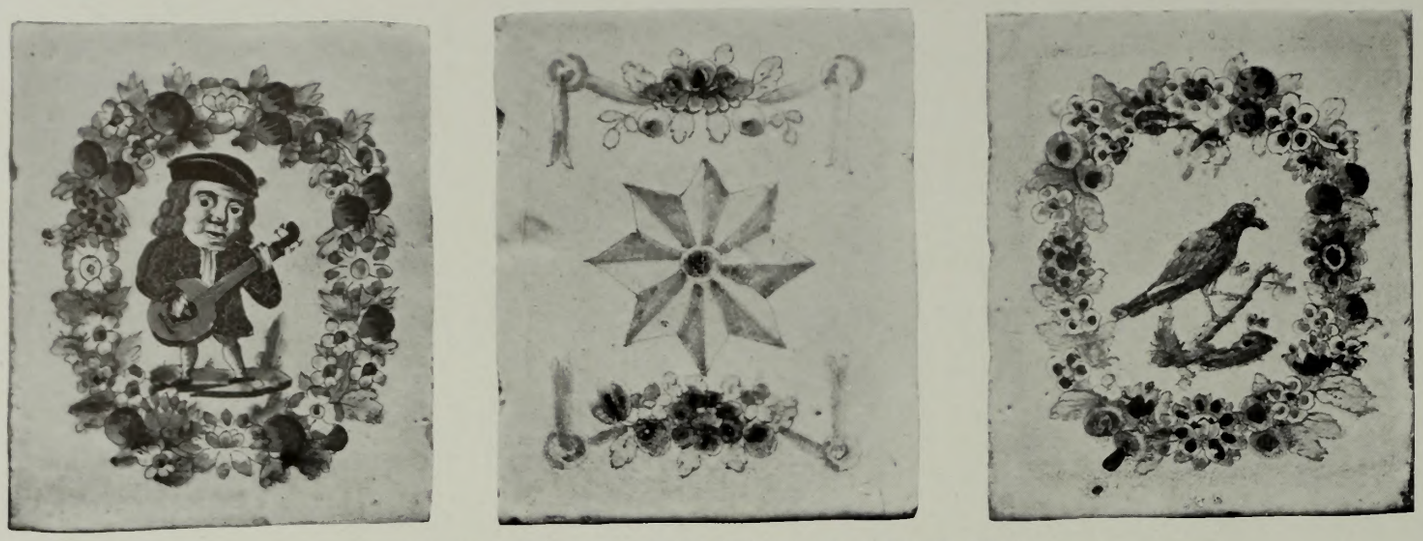
DETAIL OF ROOF CONSTRUCTION, PALACE DEL ZAGAL, GUADIX, MOORISH



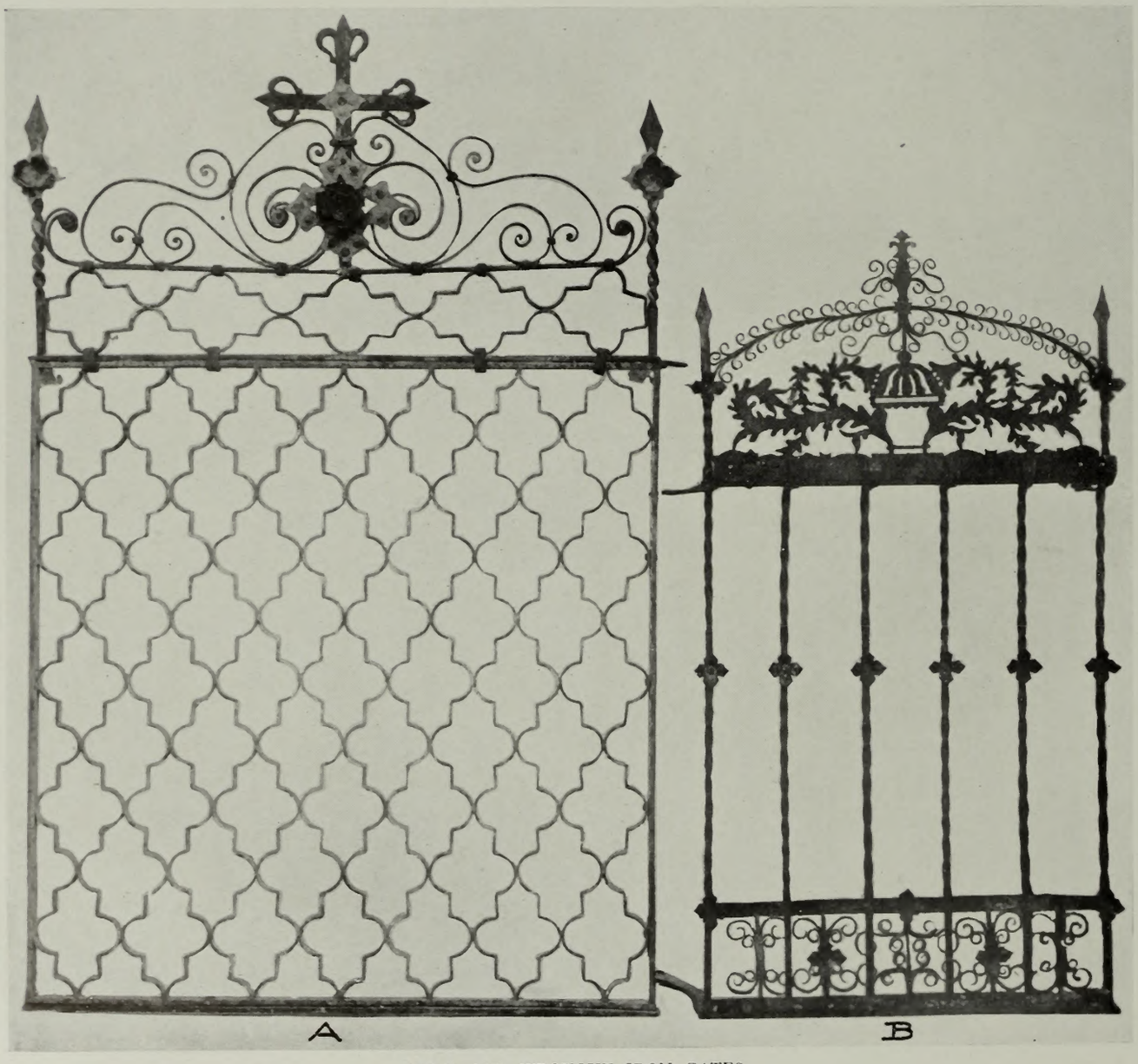
POLYCHROME, PALACE DEL ZAGAL, GUADIX, MOORISH



CEILING DETAIL WITH COLORED STALACTITE, PALACE DEL ZAGAL, GUADIX, MOORISH



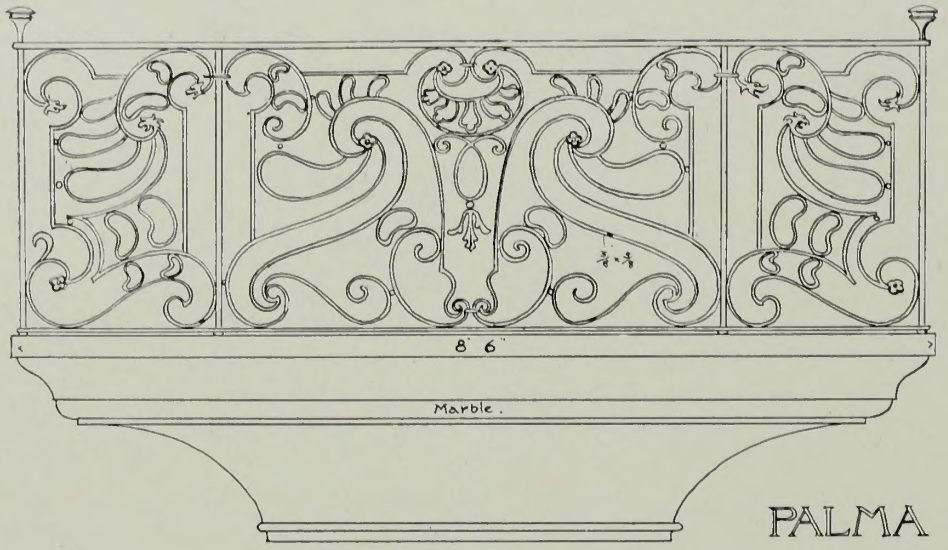
XVII CENTURY TILES FROM PALACE OF DUKE OF CADIZ

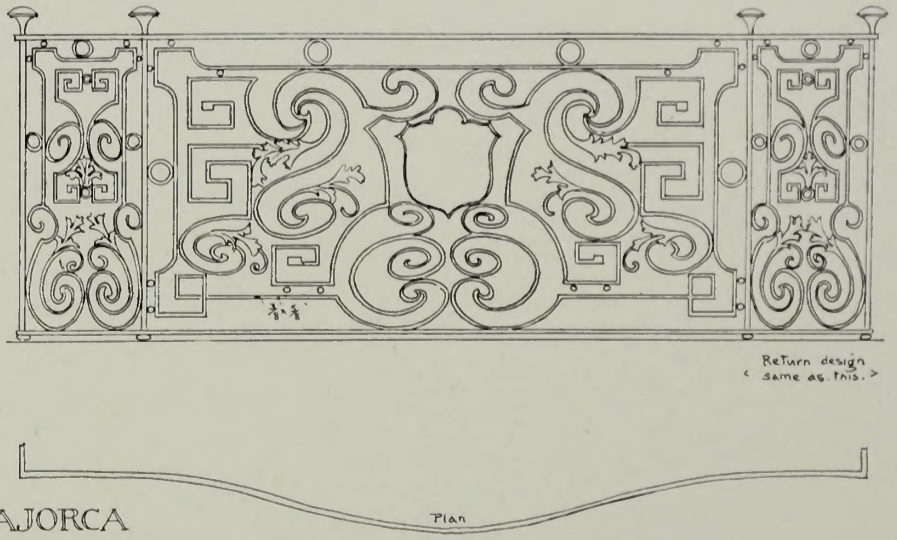


VERY OLD WROUGHT IRON GATES



ANTIQUE WROUGHT IRON WORK

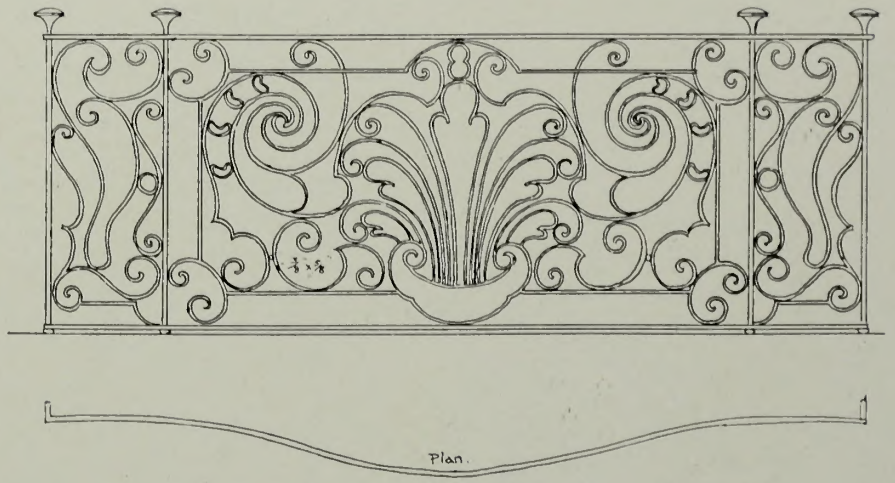




PALMA MAJORCA

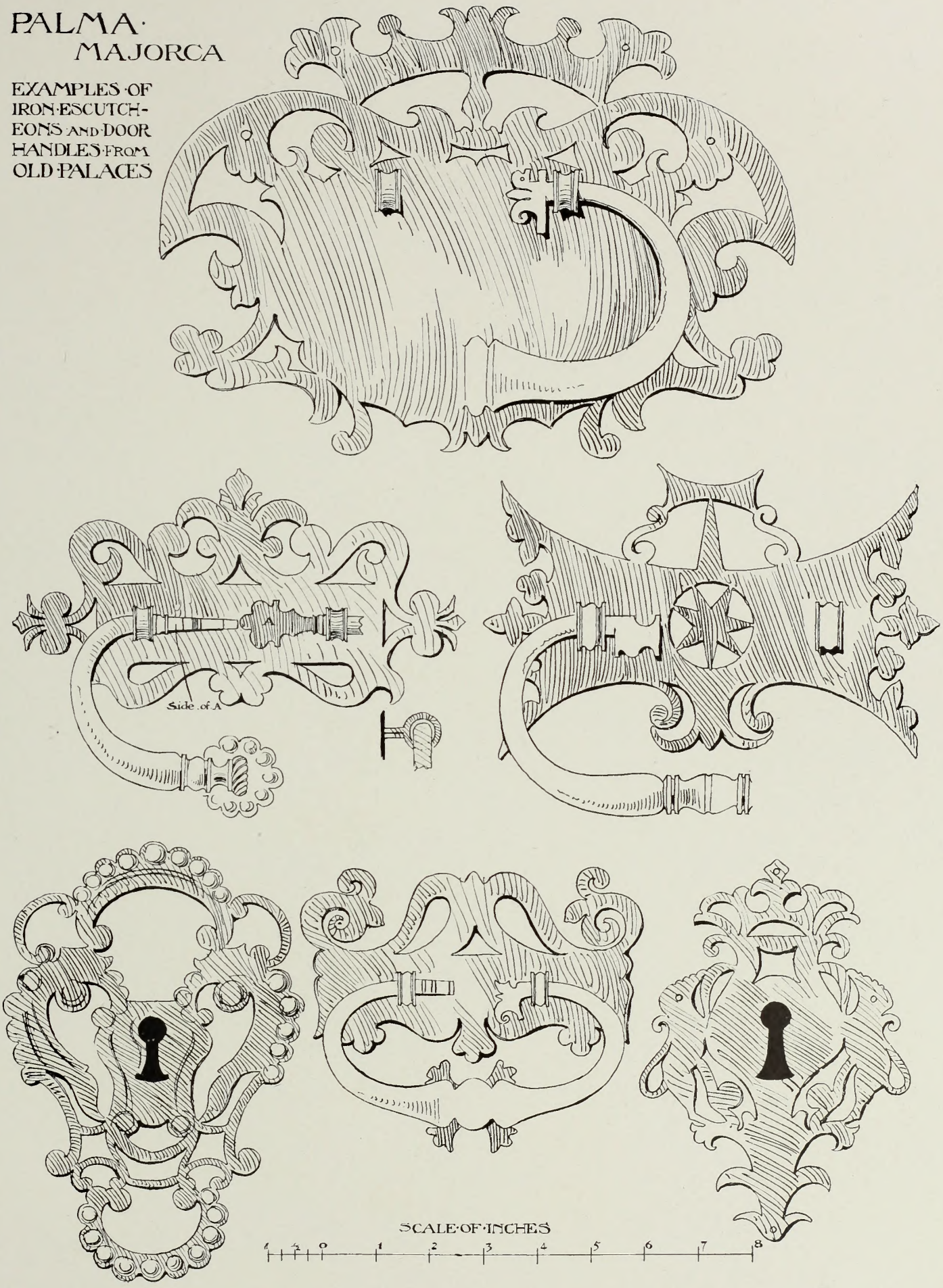
EXAMPLES · OF · WROUGHT · IRON · BALCONIES

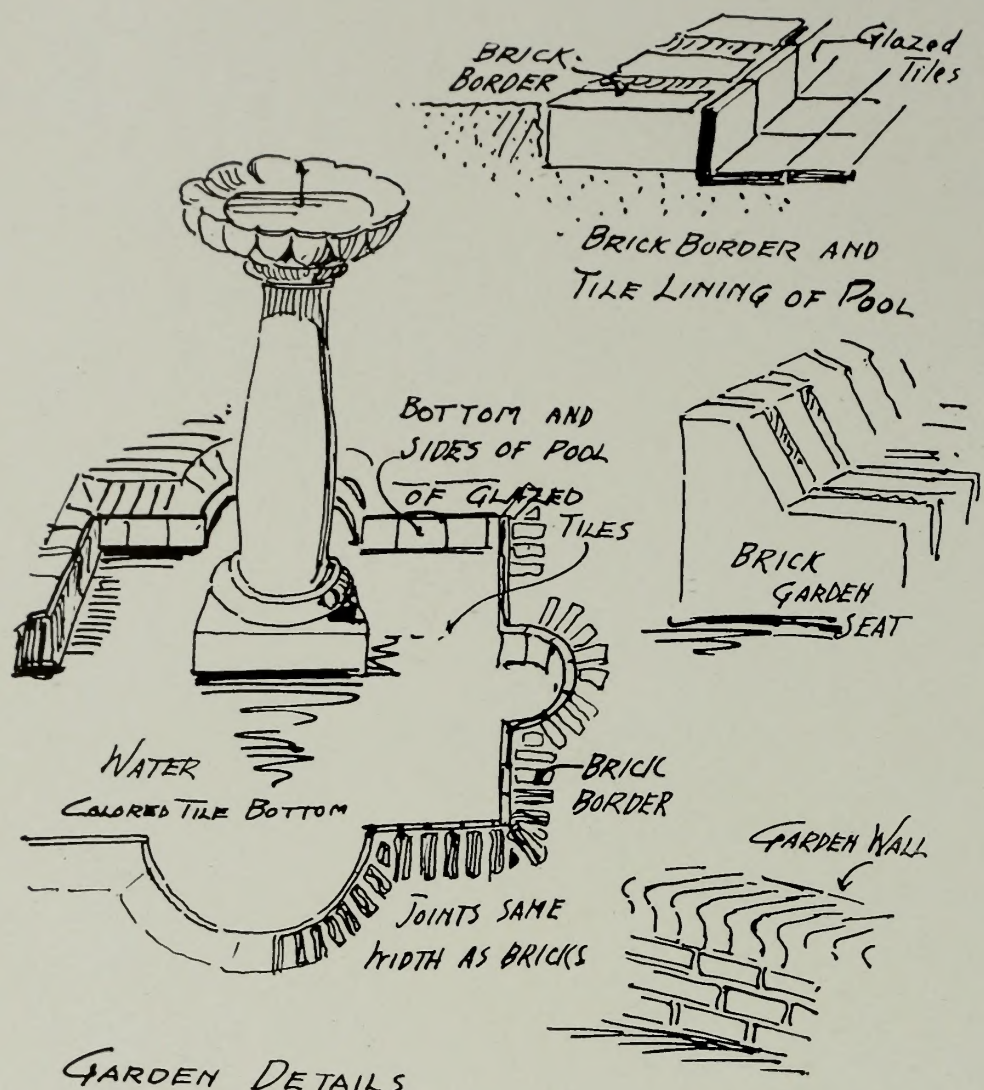




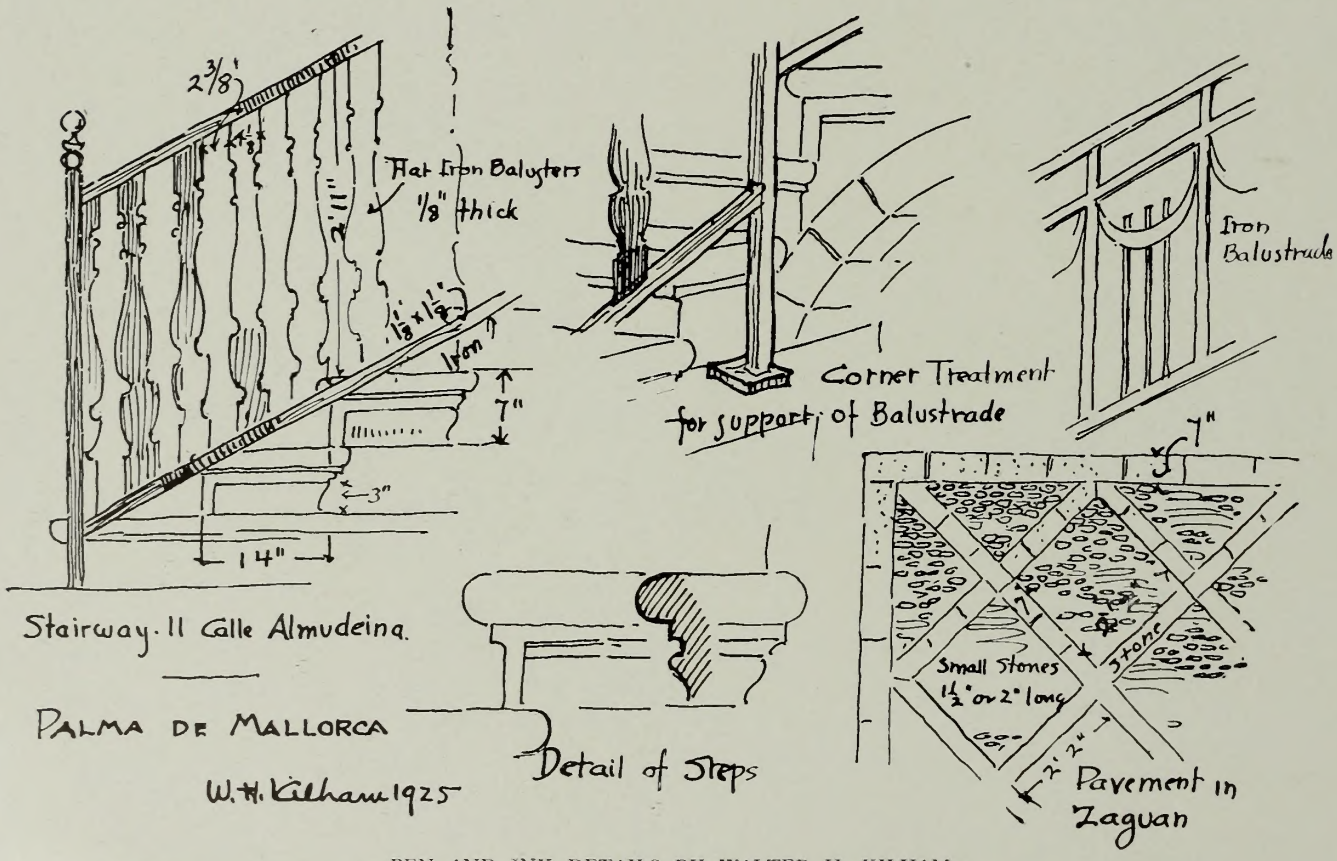
PALMA · MAJORCA

EXAMPLES OF IRON ESCUTCHEONS AND DOOR HANDLES FROM OLD PALACES

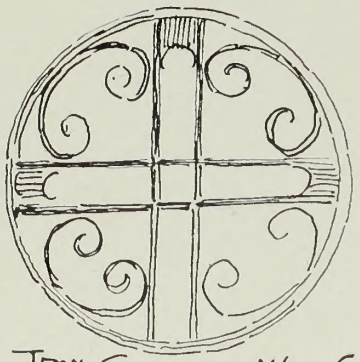




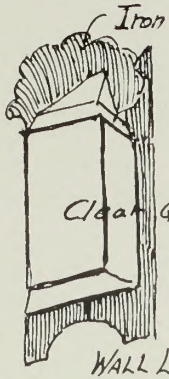
GARDEN DETAILS
CASA DEL GRECO
TOLEDO. W.H.K 1925



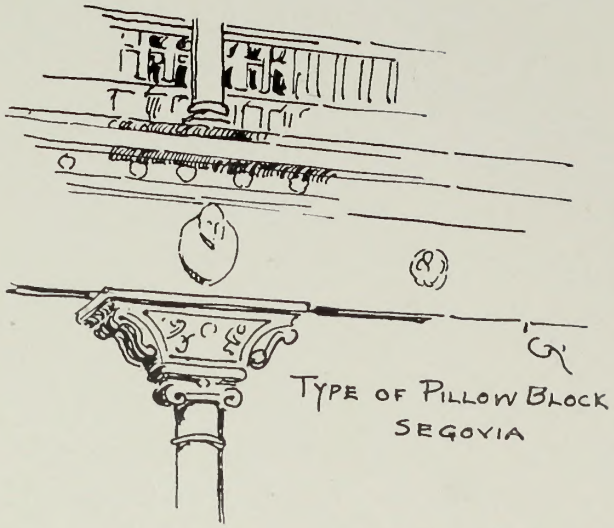
PEN AND INK DETAILS BY WALTER H. KILHAM



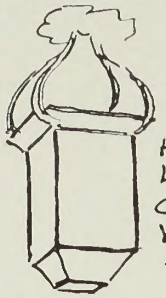
IRON COVER FOR WELL CURB



WALL LANTERN



TYPE OF PILLOW BLOCK
SEGOVIA

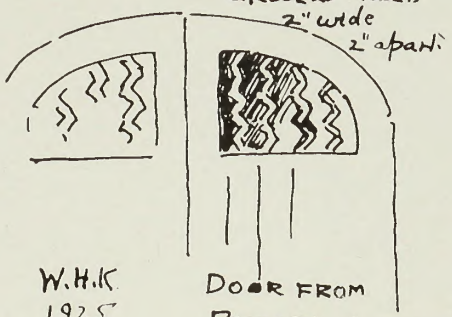


HANGING LANTERN.
Clear Glass
Very light frame



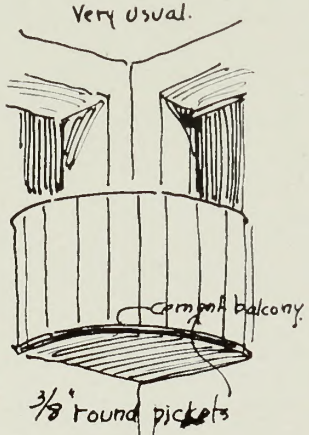
Glazed TILE. WITH STREET NUMBER
Very usual.

NOTES IN
PALMA DE MALLORCA



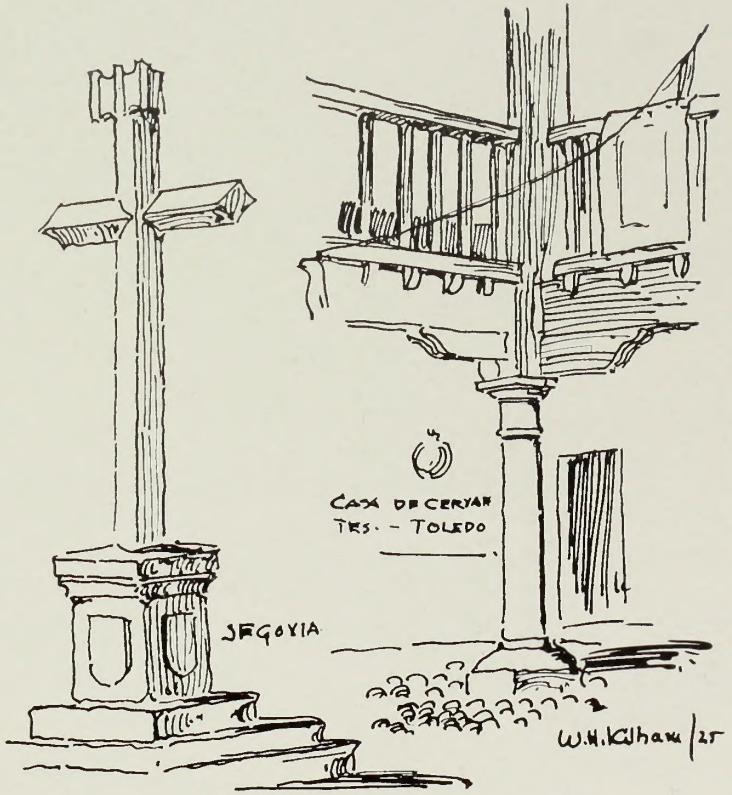
W.H.K.
1925

DOOR FROM
PATIO TO GARDEN

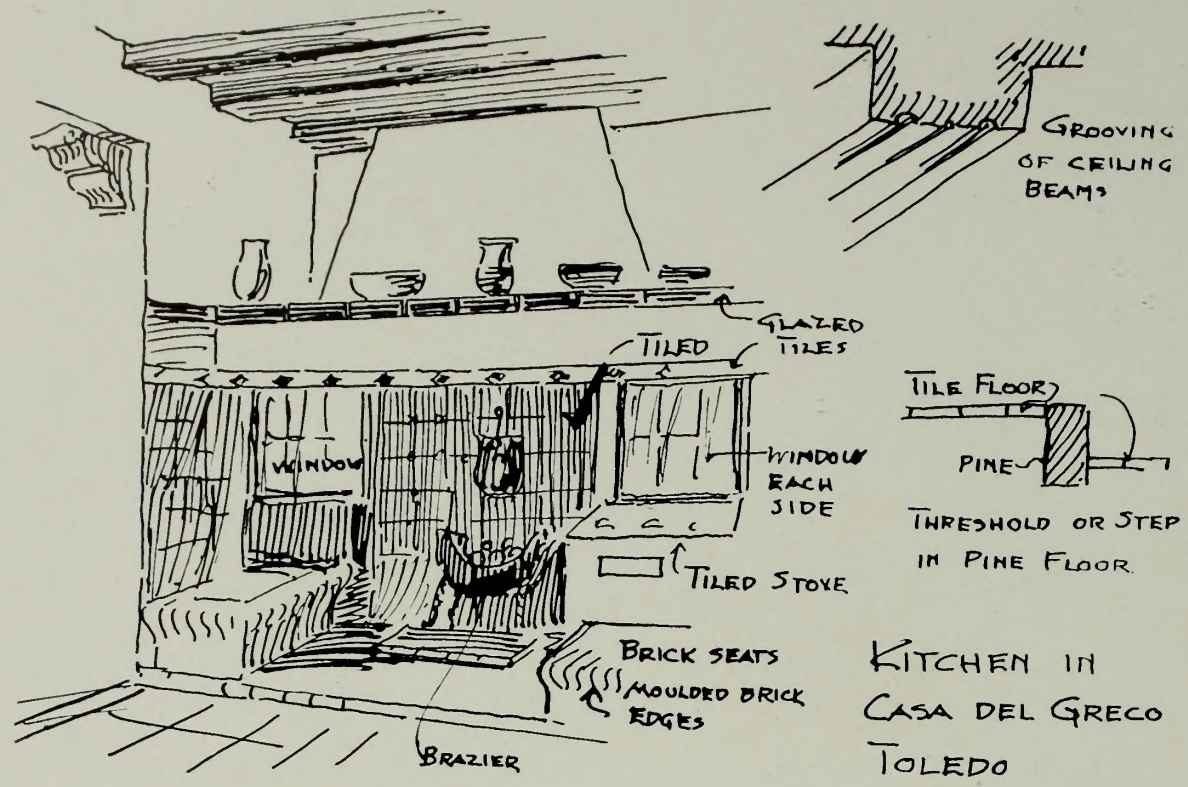


3/8" round pickets

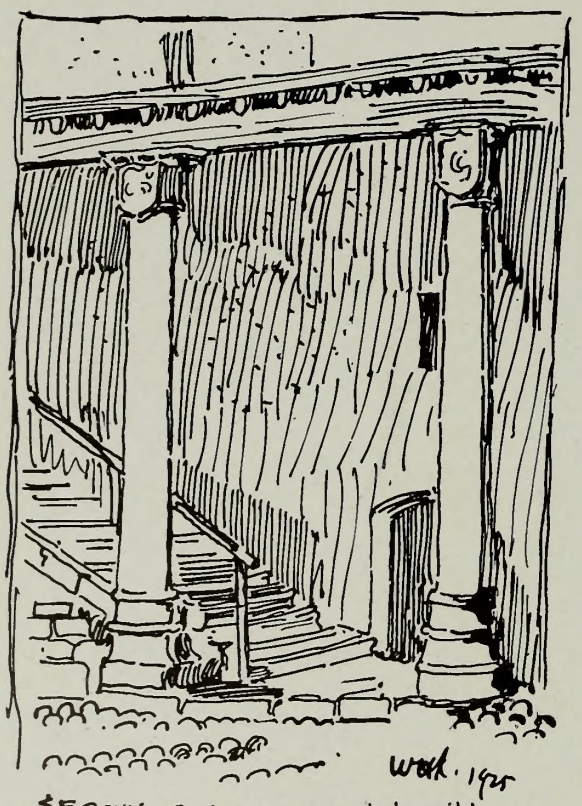
VERY LIGHT BALCONY
IN PATIO | Casa Olesa



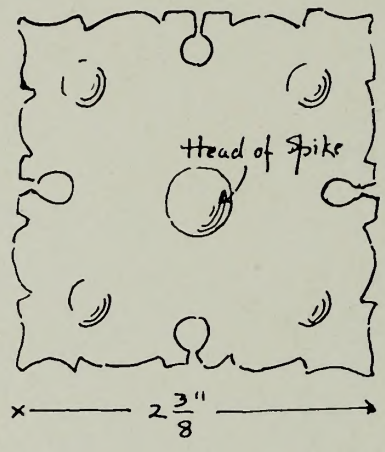
PEN AND INK DETAILS BY WALTER H. KILHAM



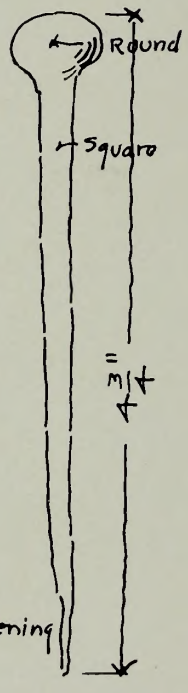
KITCHEN IN
CASA DEL GRECO
TOLEDO
W. H. Kilham. 1925



SEGOVIA - Column capitals with shields.
Work. 1925

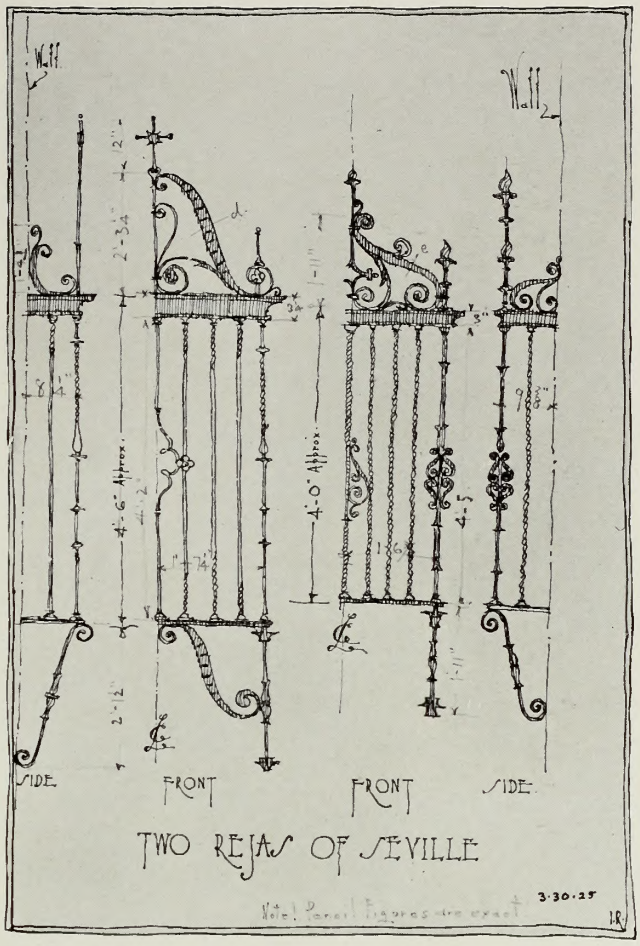


Wrought Iron door studs.
TOLEDO
W.H.K.



Spike for fastening to Door.

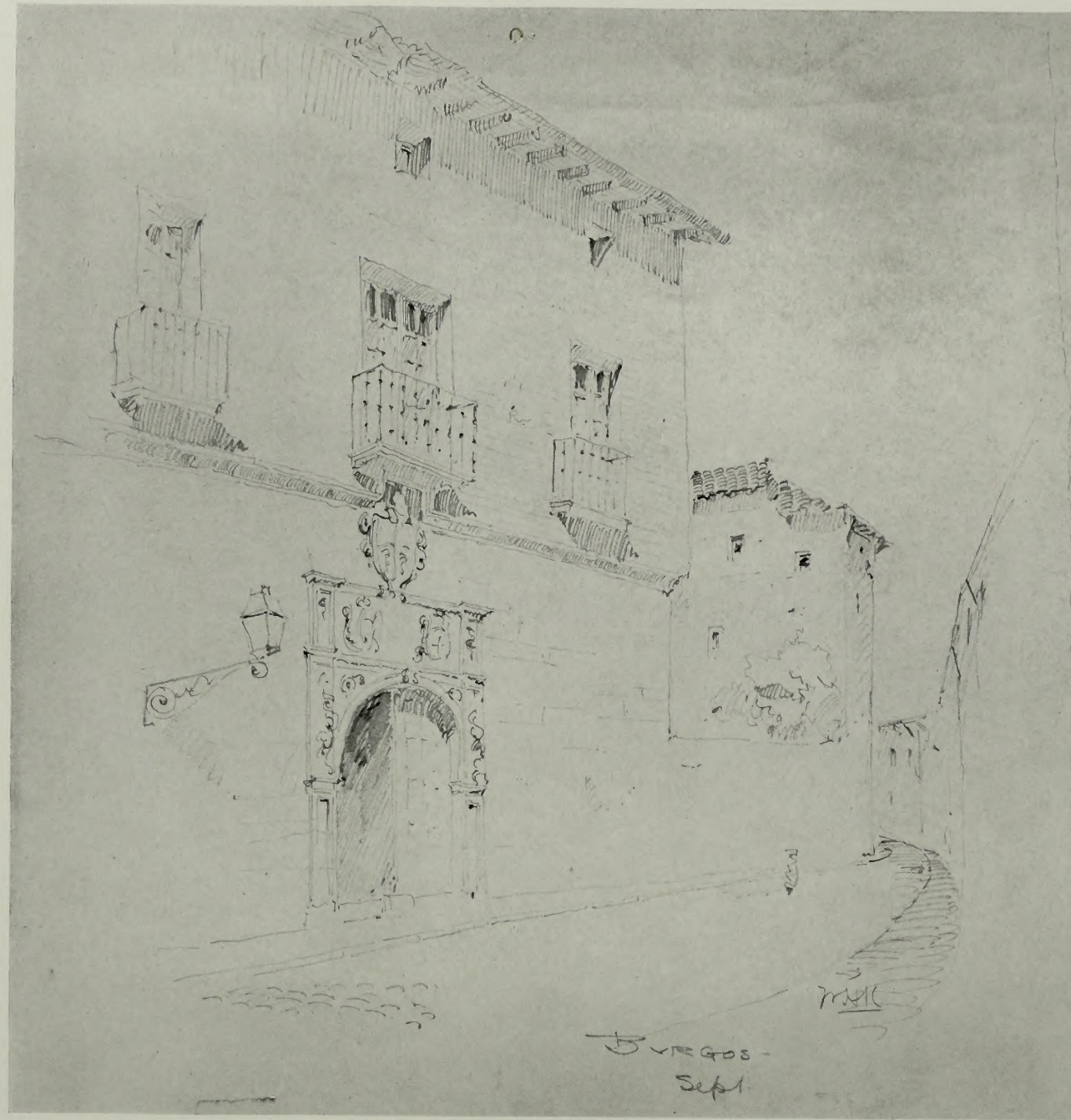
PEN AND INK DETAILS BY WALTER H. KILHAM



PEN AND INK SKETCH BY ISIDOR RICHMOND,
THE ROTCH, 1923-25



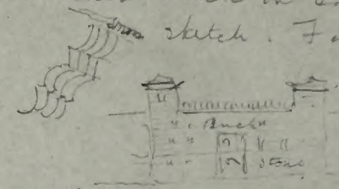
PEN AND INK SKETCH BY WALTER H. KILHAM



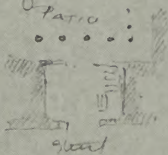
BVRGOS -
Sept

CHARACTERISTICS OF BVRGALESE PALACE

High first story of stone, comprising entresol + ground floor. Ground story and attic of brick, projecting about 4 or 6 inches - Windows rich, iron balconies with spindle shaped balusters. Doors important and rich. Cornice sometimes as shown here, sometimes of moulded brick on edge like little sketch. Facade frequently has a conical story or tower at back end



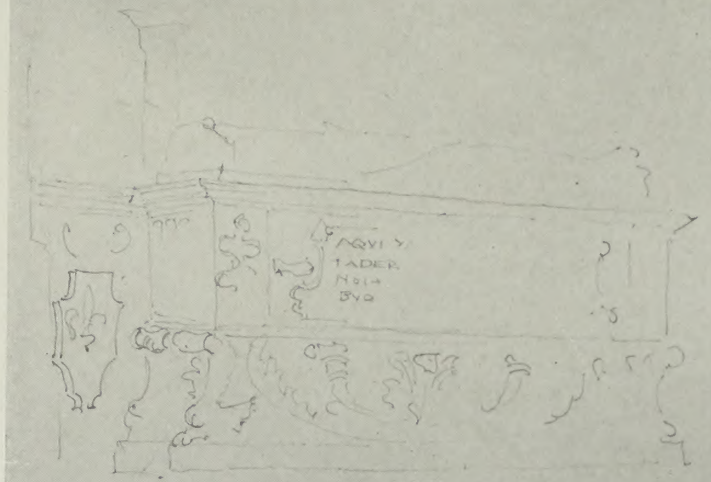
The large door gives access to a square compartment containing the staircase and thence to the patio, or the stairs may be beyond the patio - The patio has generally a two or even three stories arcade



The carving is exuberant but frequently very good

Contrast the arrangement of stairs with those in Valladolid in pencil sketch book No 12 -

A semicircular turret running up into a Gothic pinnacle is common at the two ends of the facade



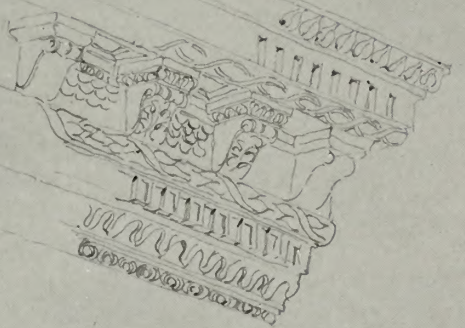
TOMB IN CATHEDRAL CLOISTER
BURGOS



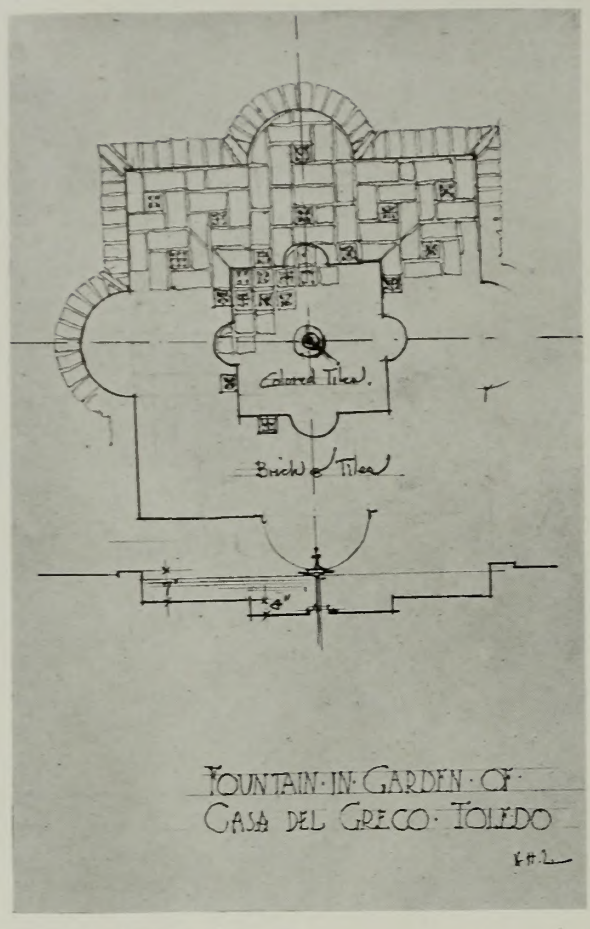
BURGOS.



CASA DE ANGULO.
BURGOS

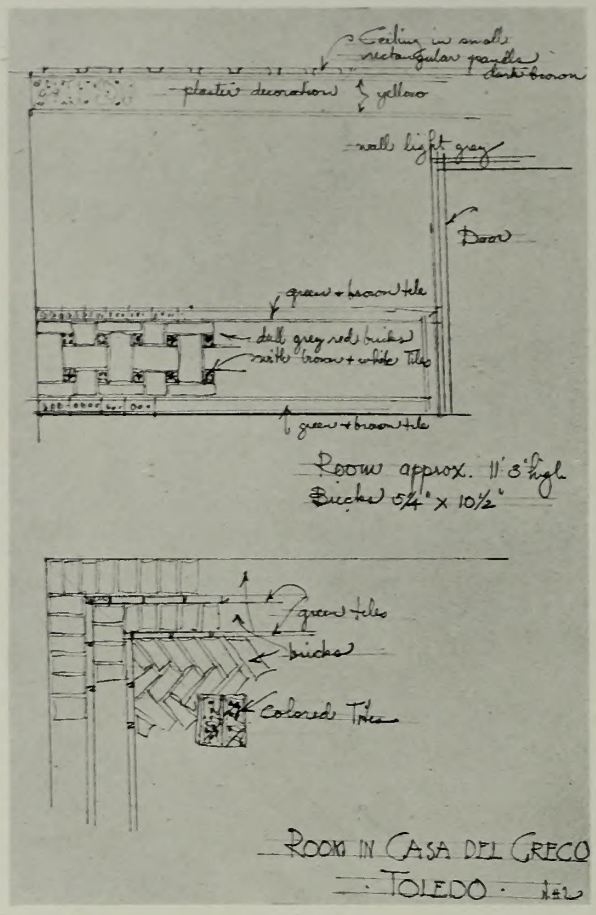


CORNICE OF MUSEO.
VALLADOLID
Sketch.



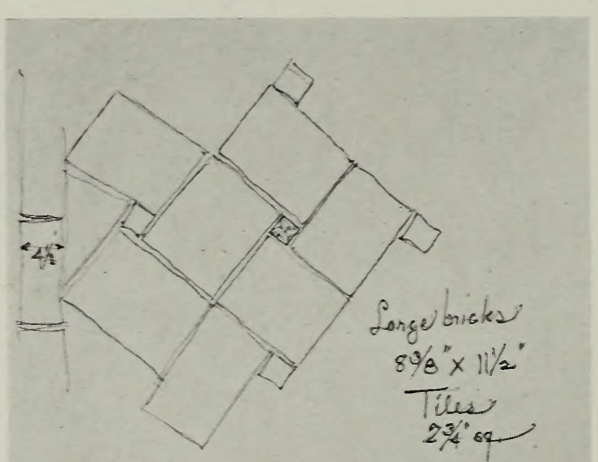
FOUNTAIN IN GARDEN OF CASA DEL GRECO TOLEDO

H.L.



ROOM IN CASA DEL GRECO TOLEDO

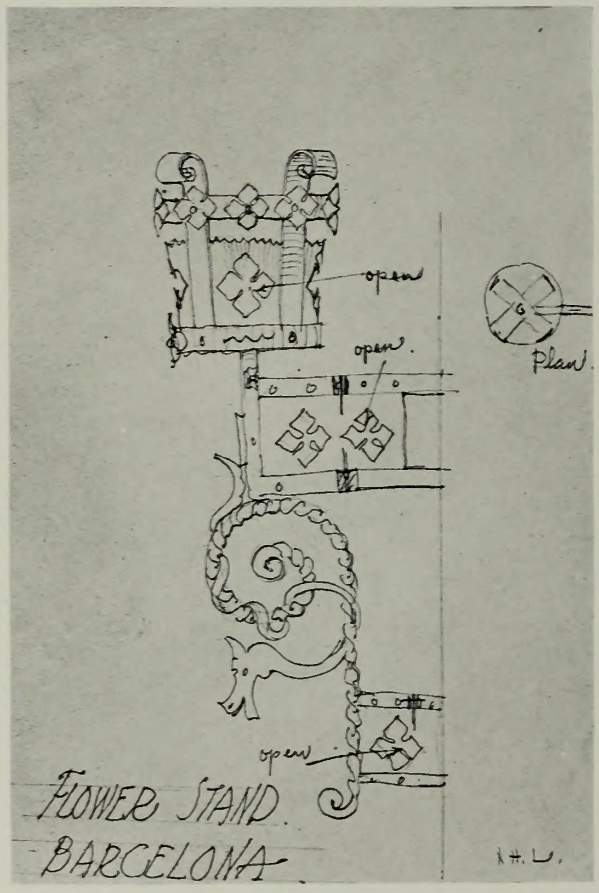
H.L.



Tiles of 2 or 3 patterns.

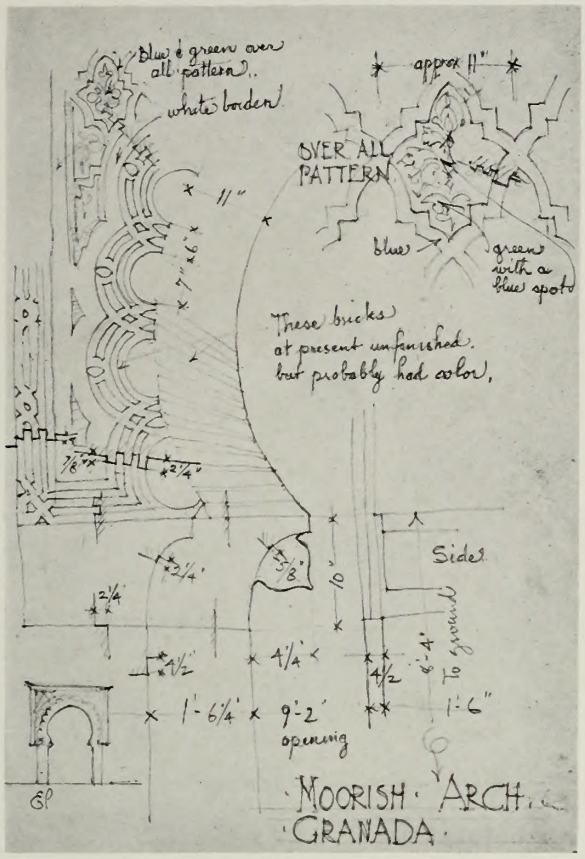
TILE FLOOR ALHAMBRA GRANADA

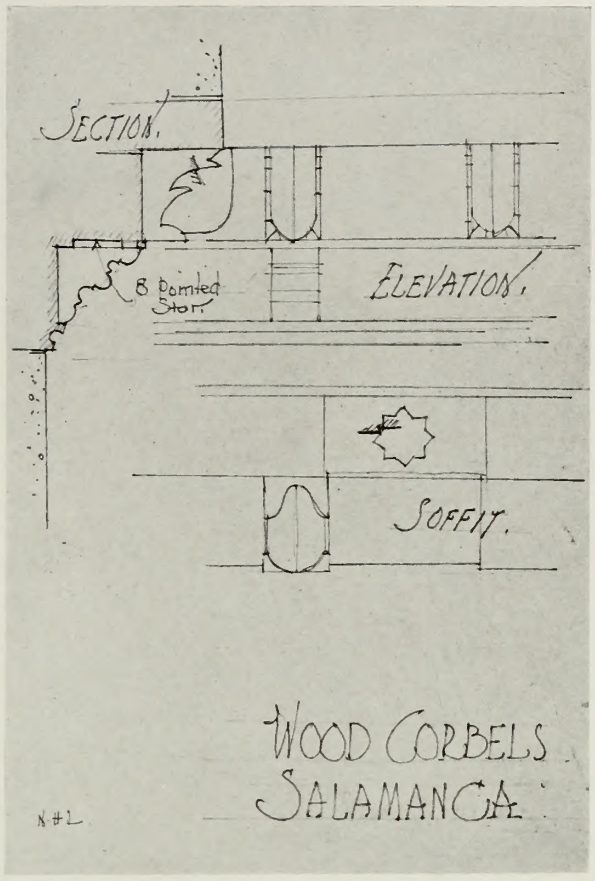
H.L.

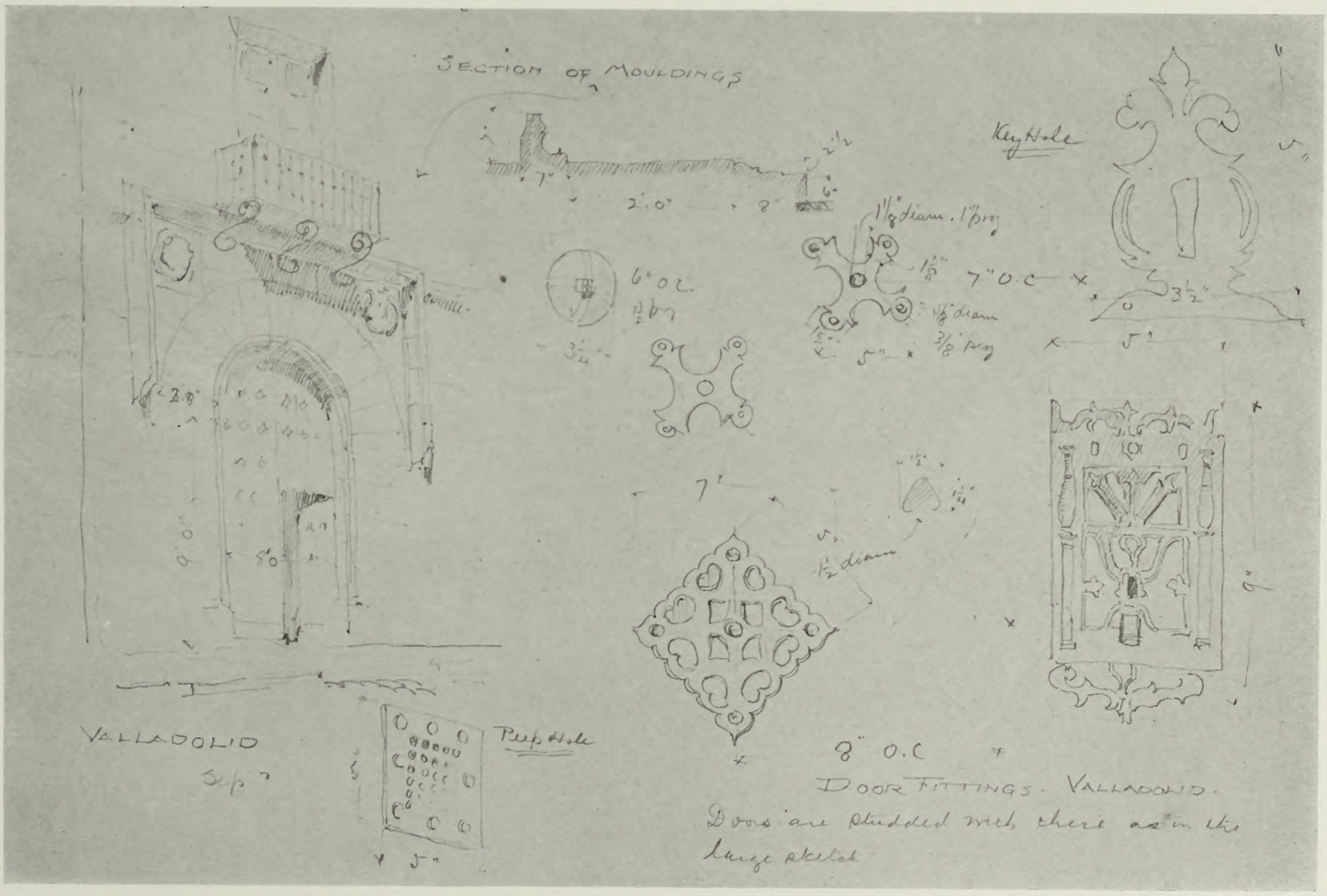


FLOWER STAND BARCELONA

H.L.







PENCIL SKETCH BY WALTER H. KILHAM



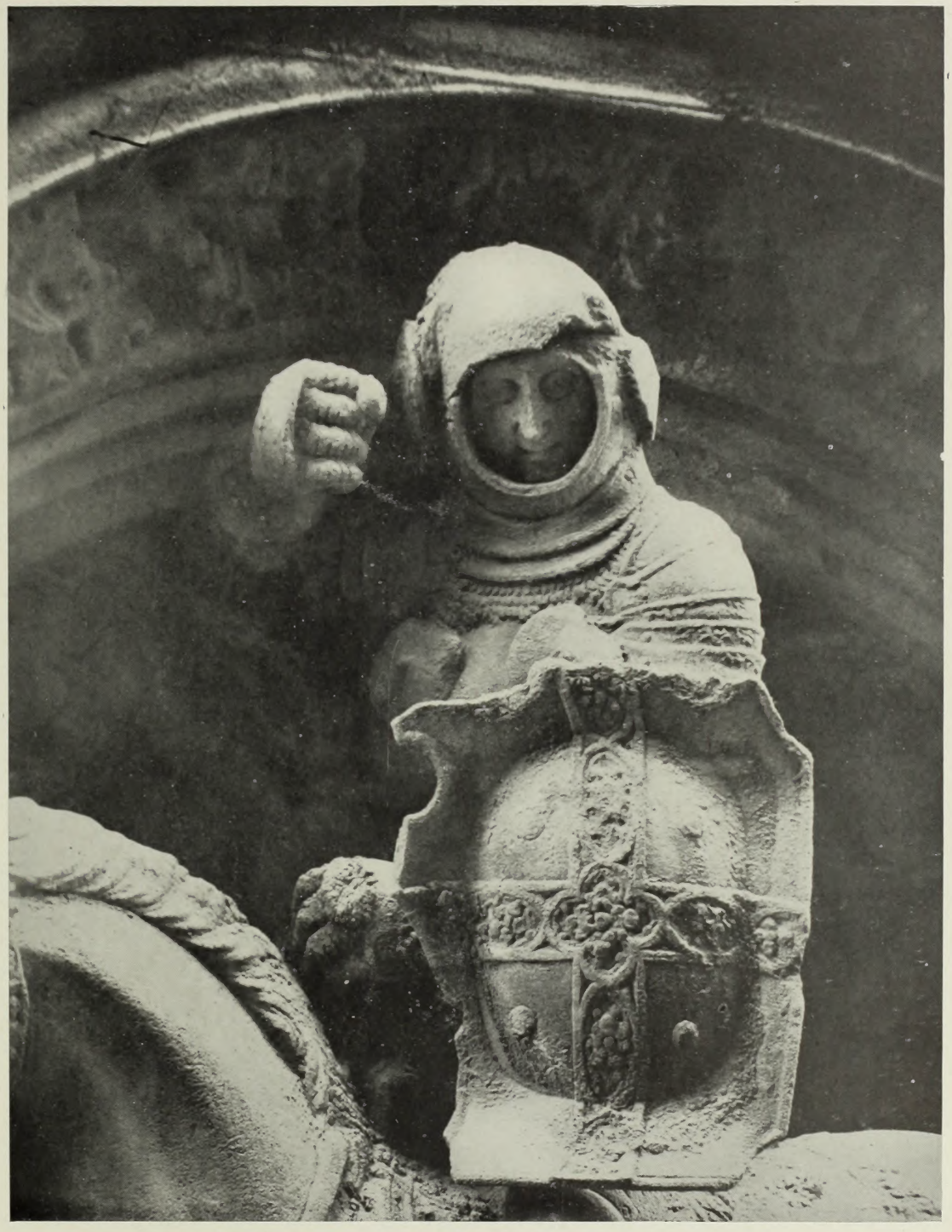




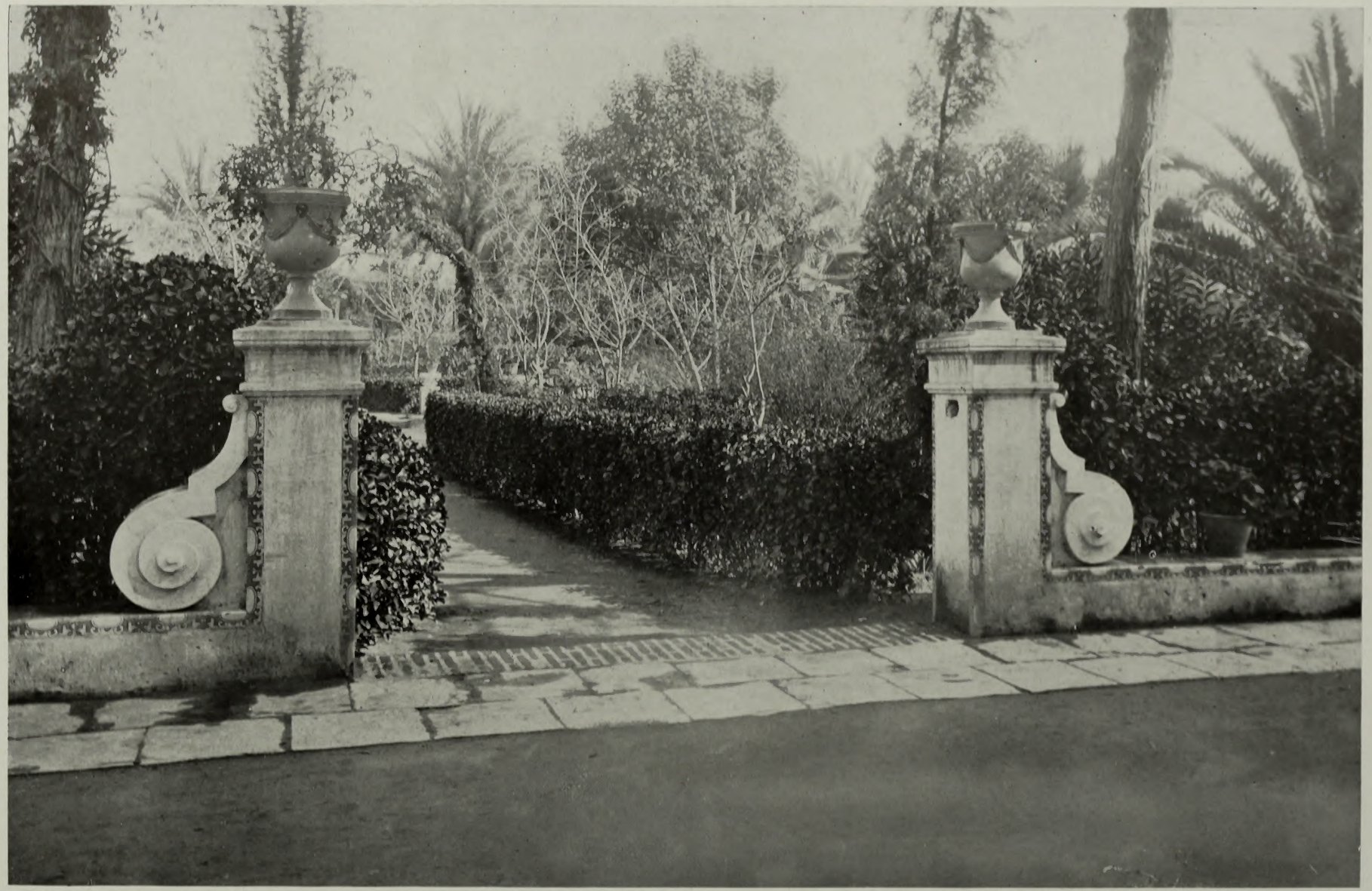
OLD SPANISH POTTERY, VERY VALUABLE



GARDEN OF THE PRINCESS LYNDARAXA, THE ALHAMBRA, GRANADA



SCULPTURE, PALACE OF THE GENERALDI, BARCELONA



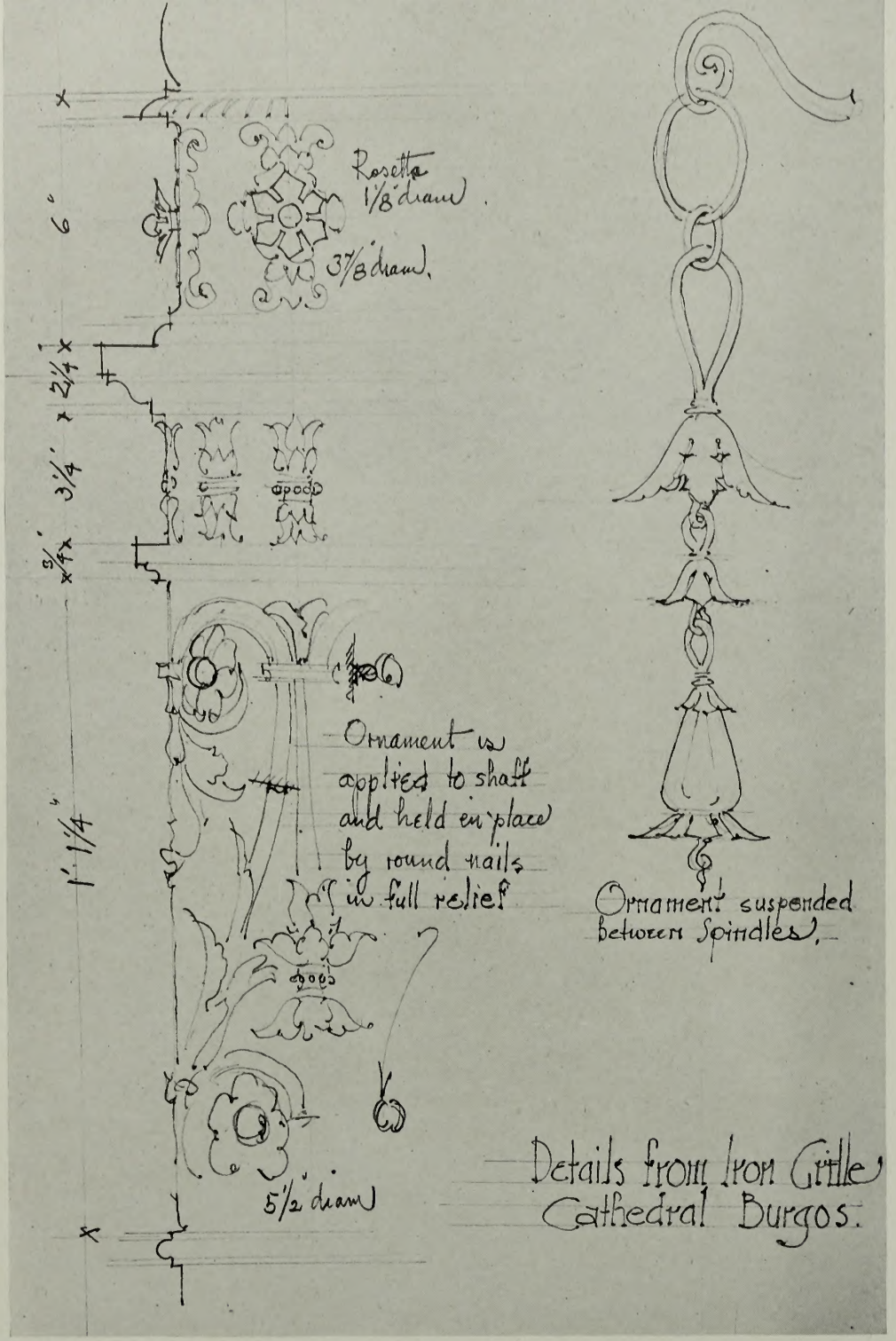
By courteous permission of Francis Howard, New York

ENTRANCE TO THE GARDEN OF MURILLO, SHOWING THE COLORED TERRA COTTA URNS, THE INLAY OF BLUE AND GREEN TILES ON POSTS AND COPINGS AND SEMI-TROPICAL FOLIAGE, PALMS AND HEDGES IN PICTURESQUE ARRANGEMENT. THIS PARK WAS DESIGNED BY THE FAMOUS ARCHITECT, THE MARQUES DE LA VEGA INCLAN

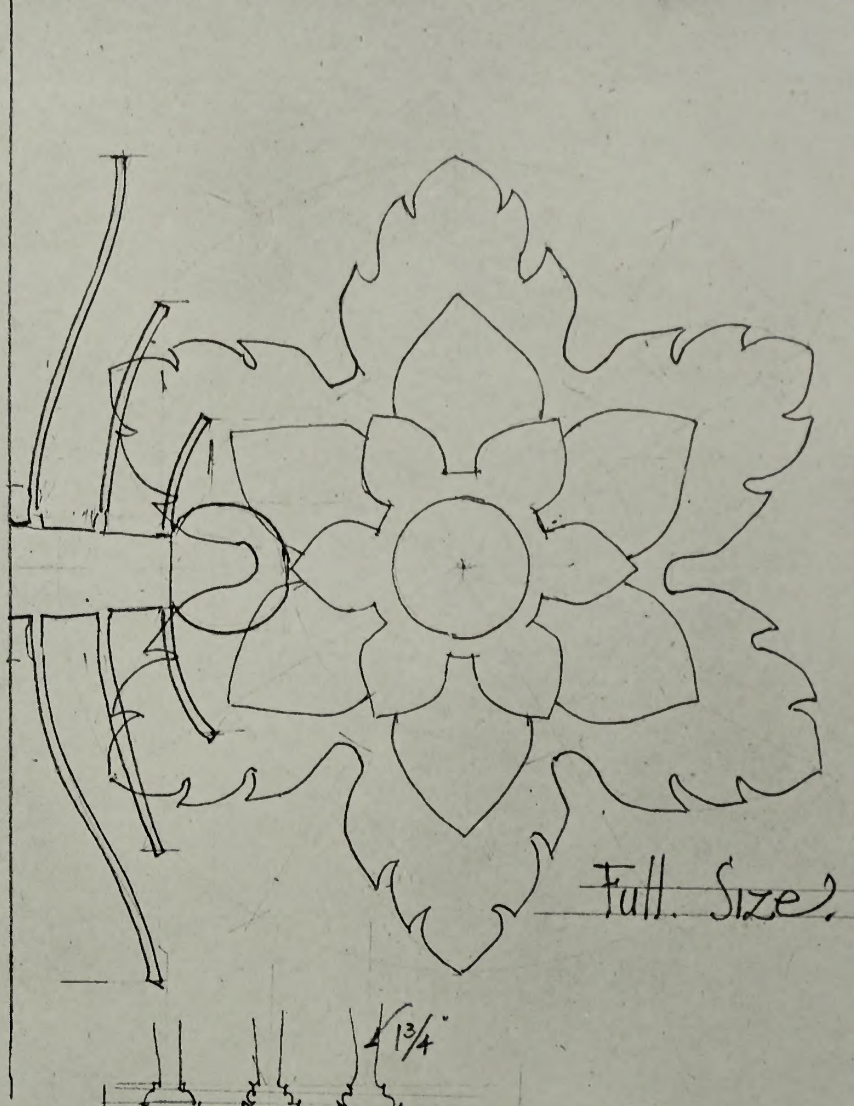


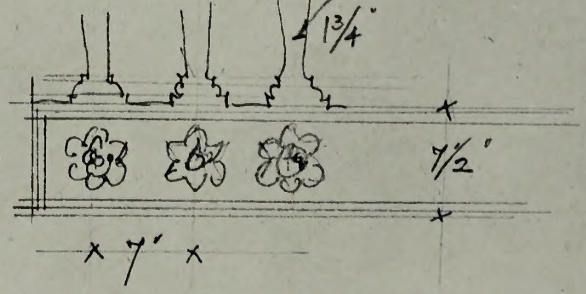
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PATIO OF THE HOUSE OF PILATOS, A CHARACTERISTIC SPANISH TREATMENT, SHOWING BENCHES INLAID WITH COLORED TILE, THE LARGE WATER TANK USED FOR IRRIGATION, AND A FRAGMENT OF EARLY ROMAN SCULPTURE AT THE END OF THE TANK, THE WHOLE BEING SURROUNDED BY STUCCO WALLS COVERED WITH ROOF TILES, OVER WHICH VINES GROW LUXURIANTLY. IN THE FOREGROUND ARE TWO PALM TREES GROWING UP FROM THE TILE PAVEMENT, WITH TWO HELIOTROPES IN FULL BLOOM CLIMBING UP AROUND THEM TO A HEIGHT OF TEN FEET

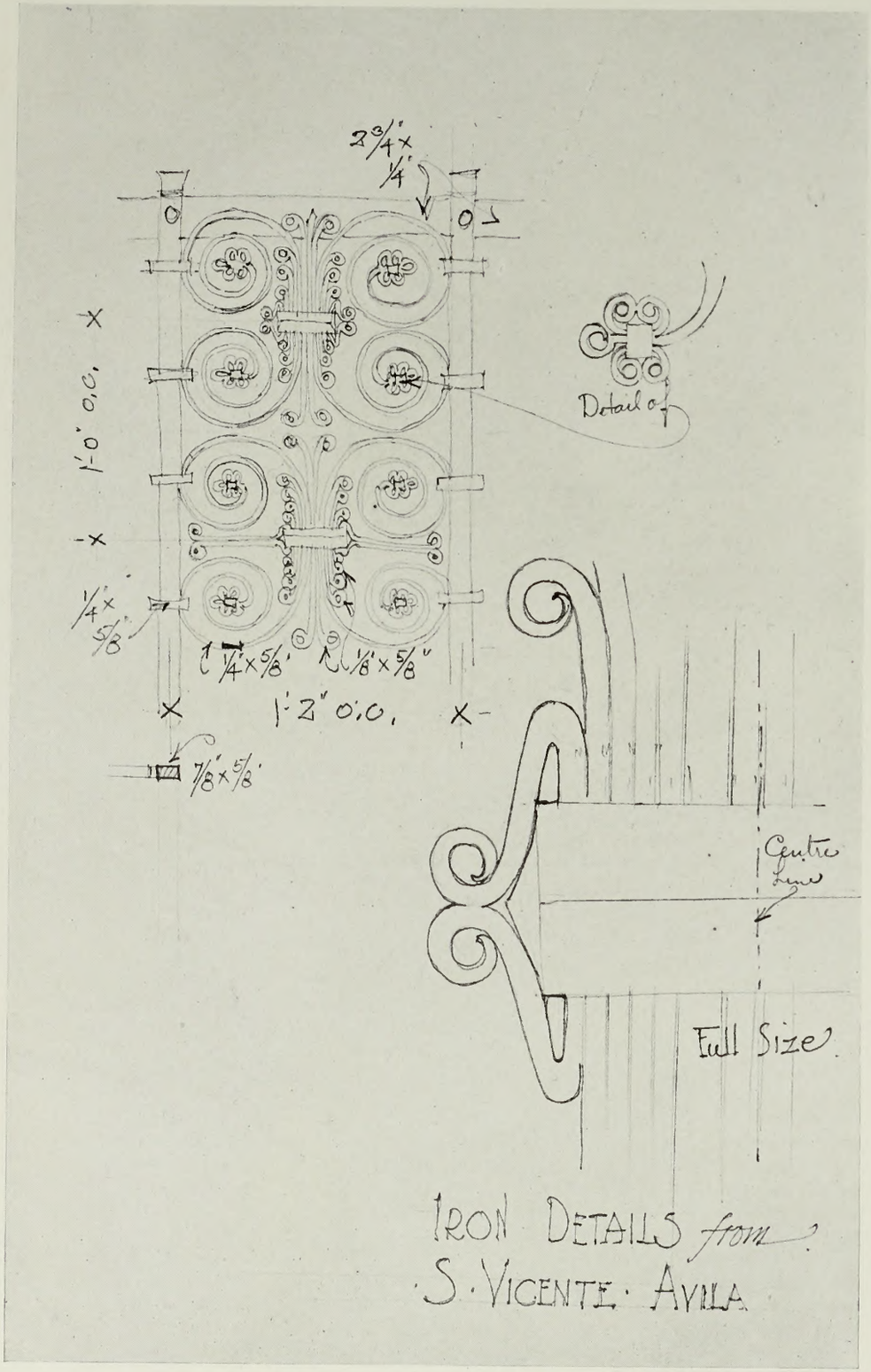


Details from Iron Grille
Cathedral Burgos.

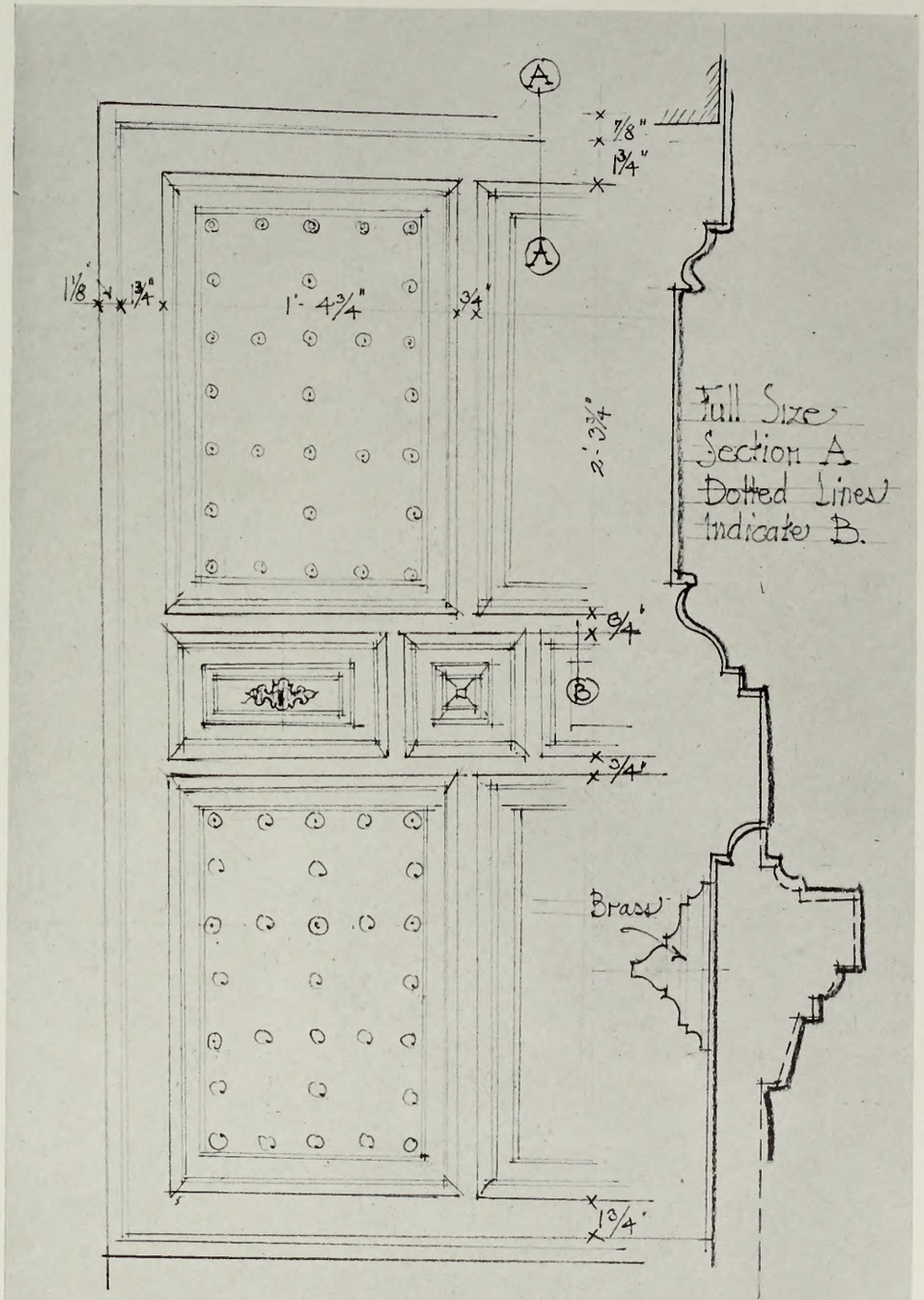




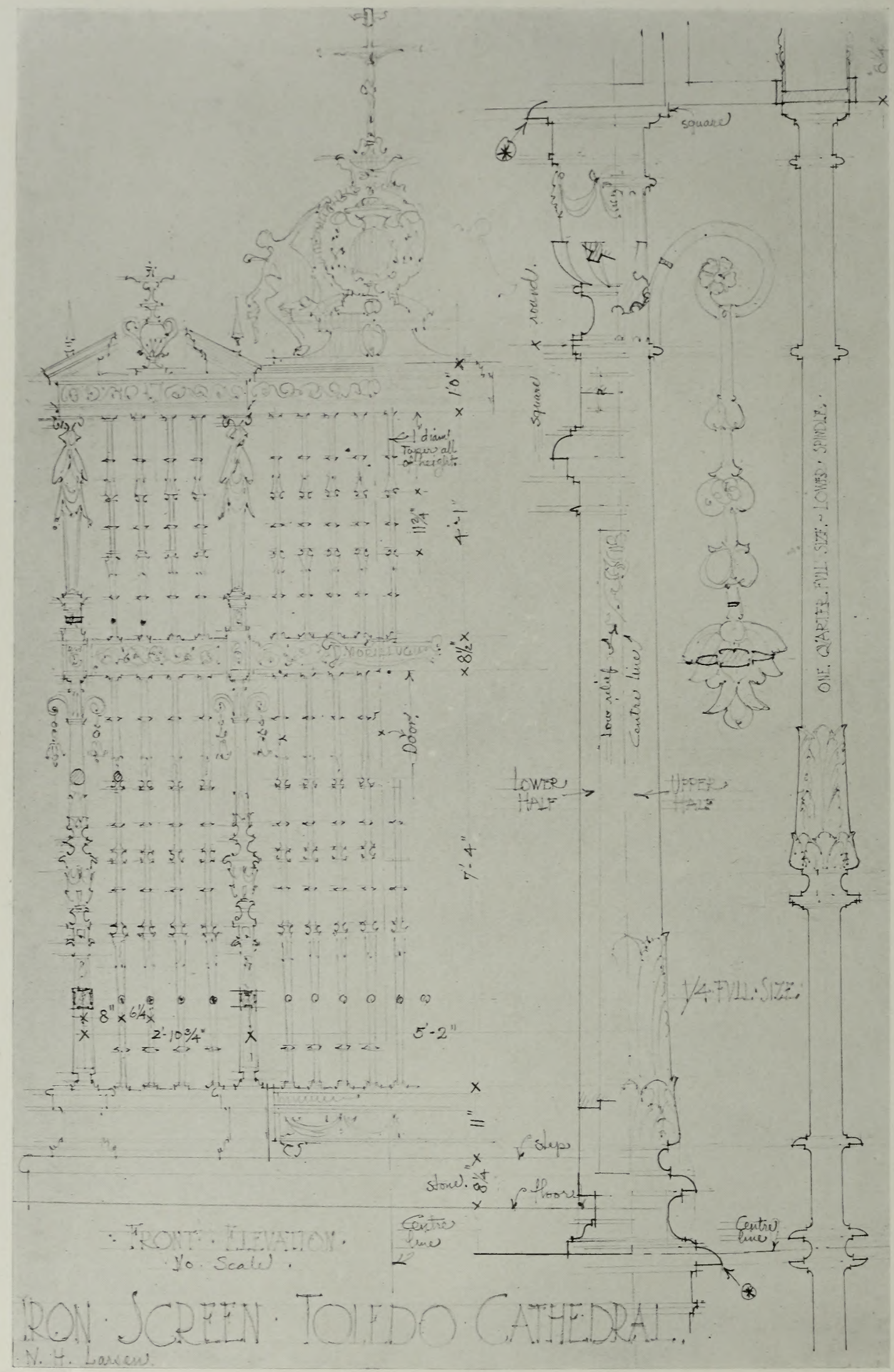
Detail from Iron Grill.
Burgos. Cathedral.



IRON DETAILS from S. VICENTE. AVILA.



DETAIL OF WOOD DOOR TOLEDO CATHEDRAL.

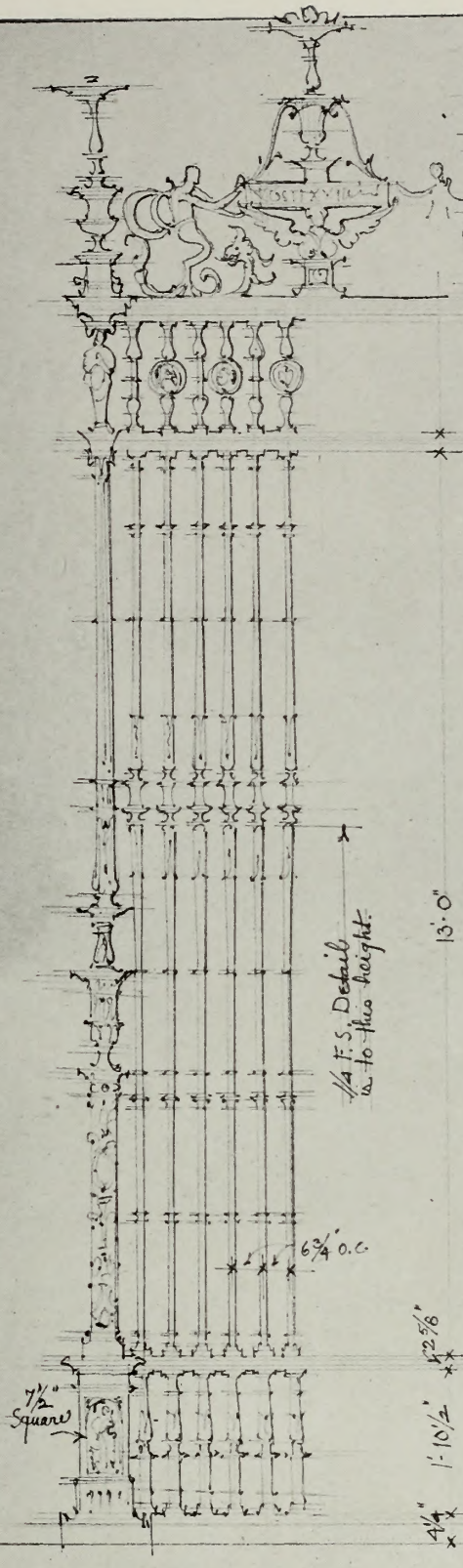


IRON SCREEN TOLEDO CATHEDRAL.

N. H. Larsen.

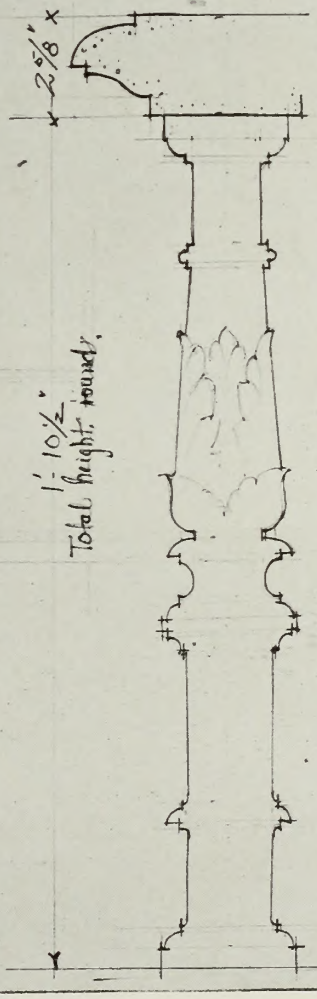
DETAILS OF IRON SCREEN IN FRONT OF CHOIR CATHEDRAL AT TOLEDO

Niels Hjalmar Larsen. 1913.

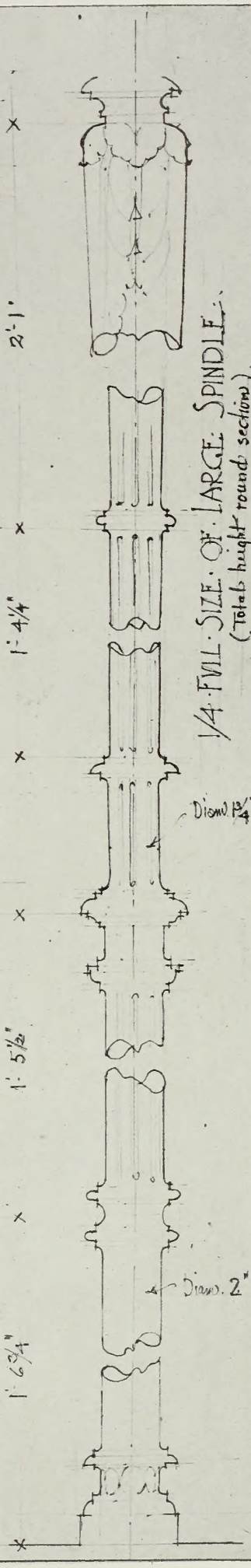


TYPICAL ELEVATION

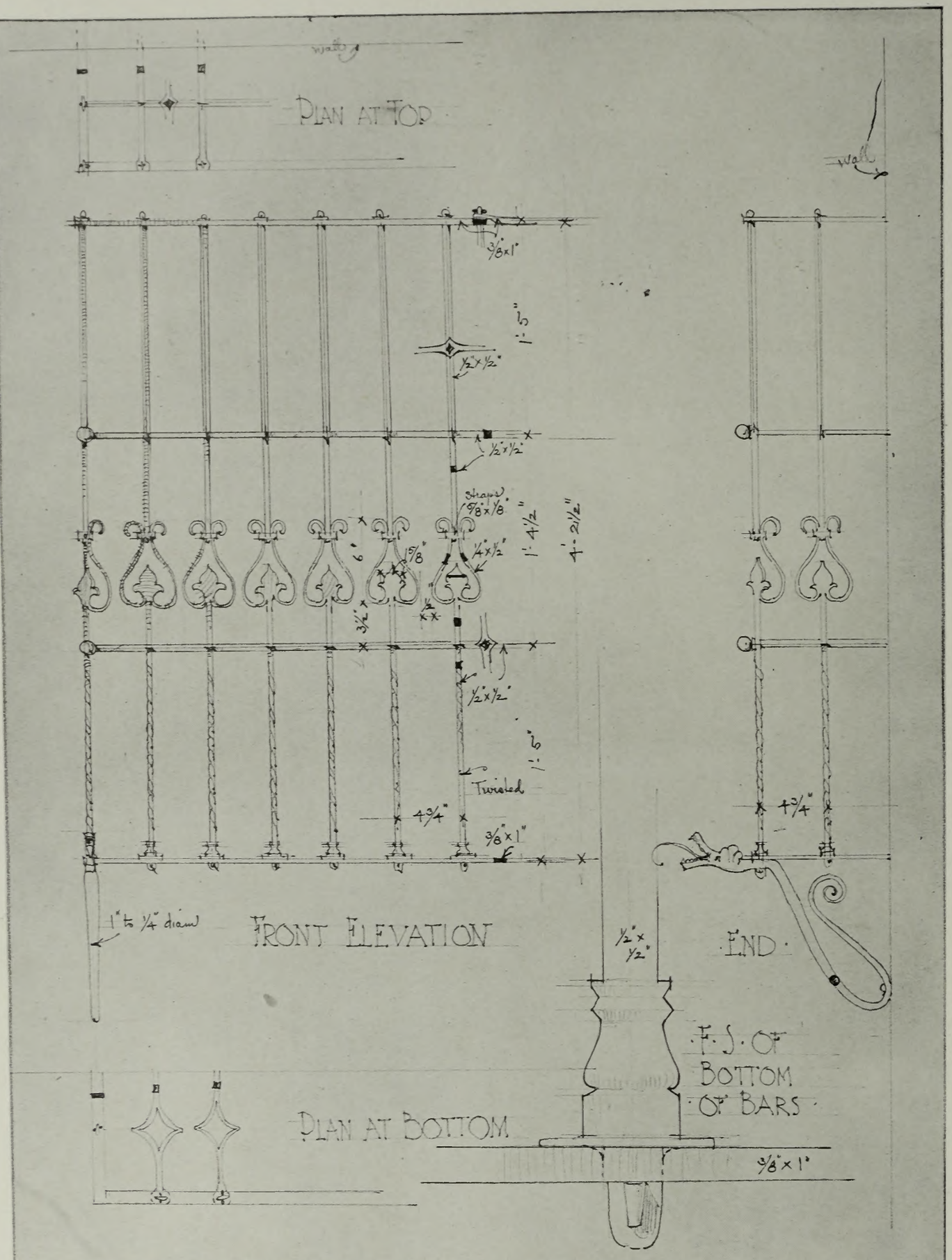
Screen is six sections wide
2 end sections have 13 spindles.
4 middle sections have 10 spindles.
End sections 7'-11½" o.c. Centres. 6'-4" o.c.



1/4 FULL SIZE OF LOWER SPINDLE.



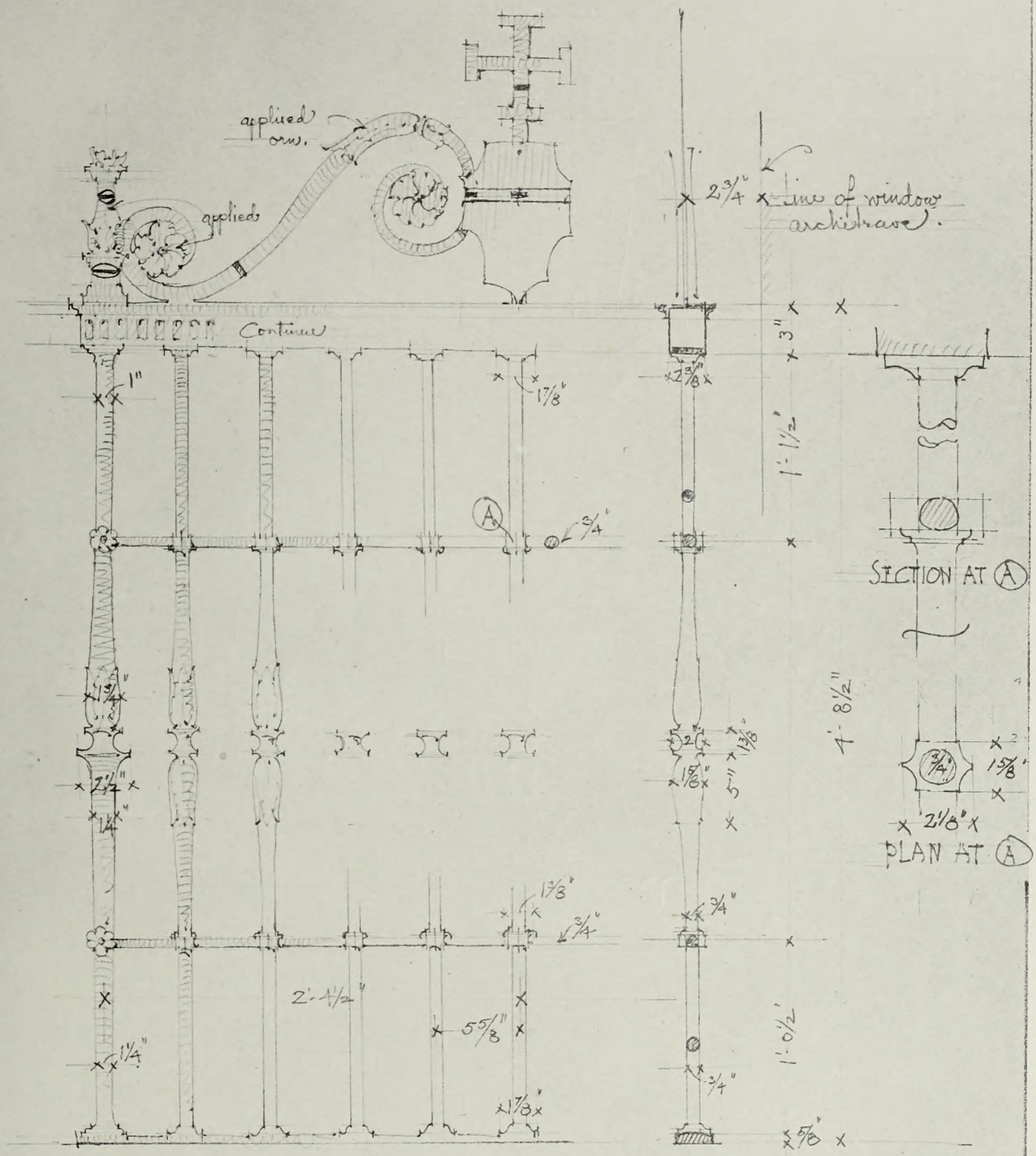
1/4 FULL SIZE OF LARGE SPINDLE.
(Totals height round sections)



IRON GRILLE FROM HOSPITAL DE SANTA CRUZ TOLEDO

Scale 1½"=1'-0"

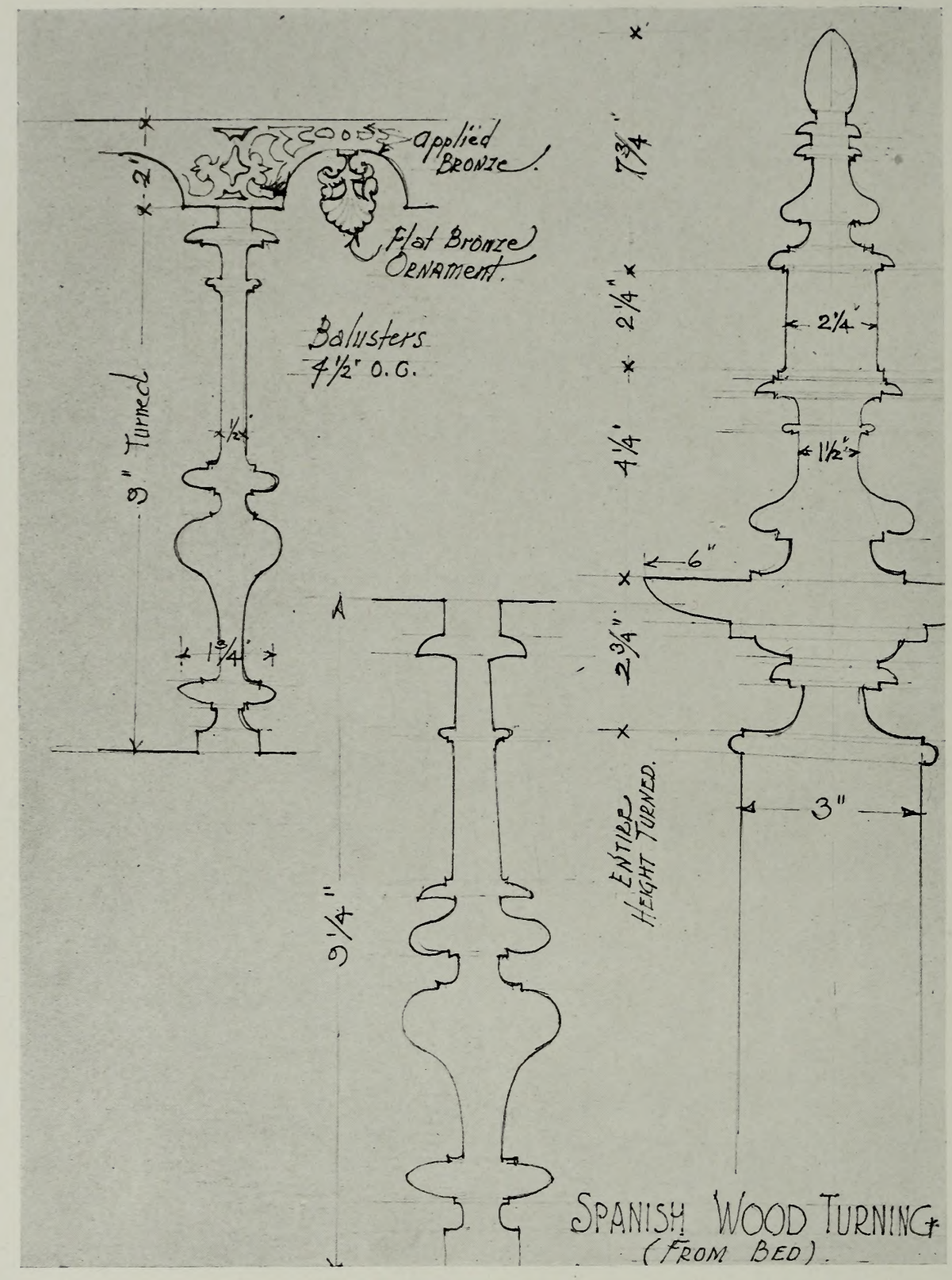
N. H. Larsen.



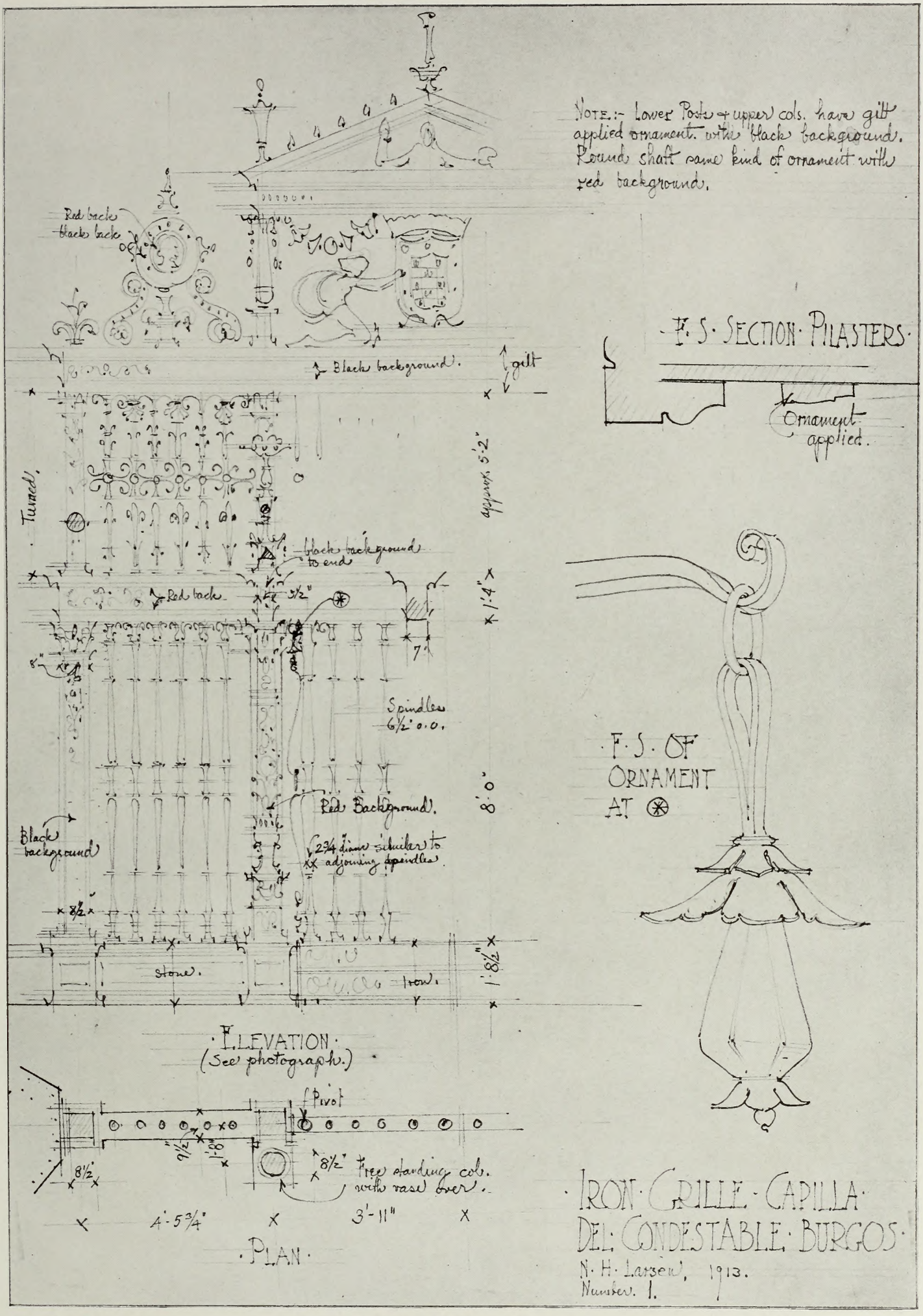
WINDOW GRILLE HOSPITAL DE SANTA CRUZ TOLEDO

Scale 1½" = 1'-0"

Niels H. Larsen.

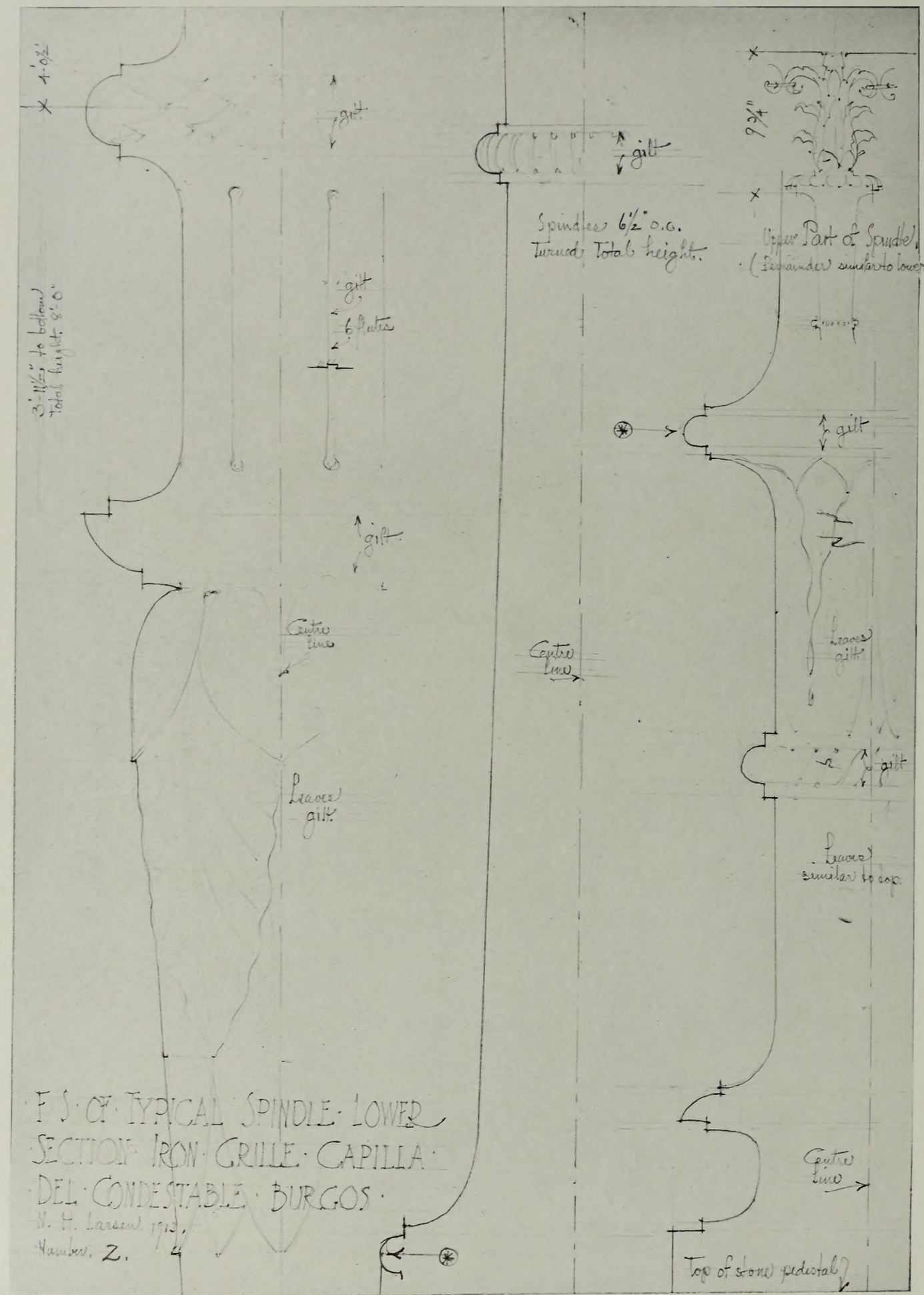


SPANISH WOOD TURNING
(FROM BED).



IRON GRILLE - CAPILLA DEL CONDESTABLE - BURGOS

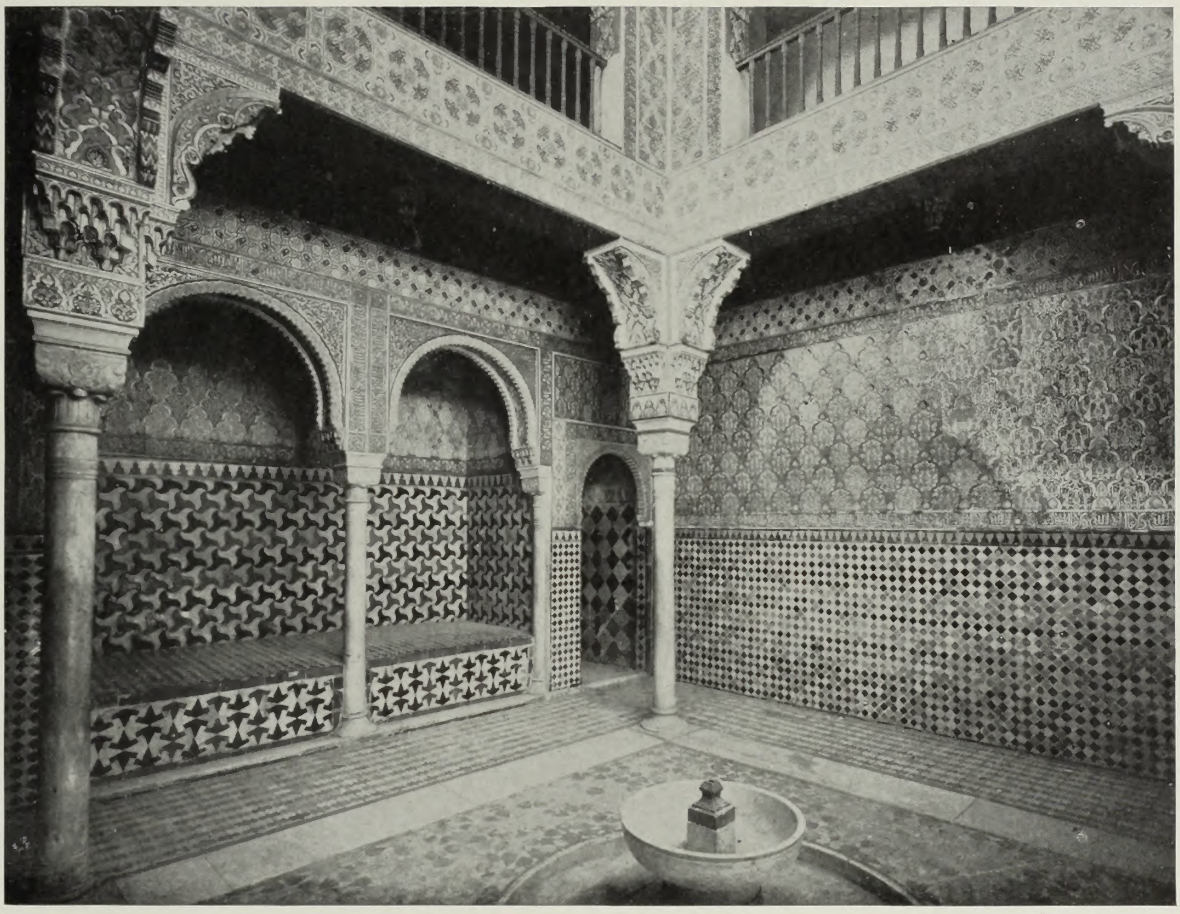
N. H. Larsen, 1913.
Number 1.



F. S. Cr. TYPICAL SPINDLE. LOWER SECTION. IRON GRILLE. CAPILLA DEL CONDESTABLE. BURGOS.

H. H. Larsen 1913.

Number 2. 4



SMALL ANTE-ROOM IN THE ALHAMBRA, GRANADA

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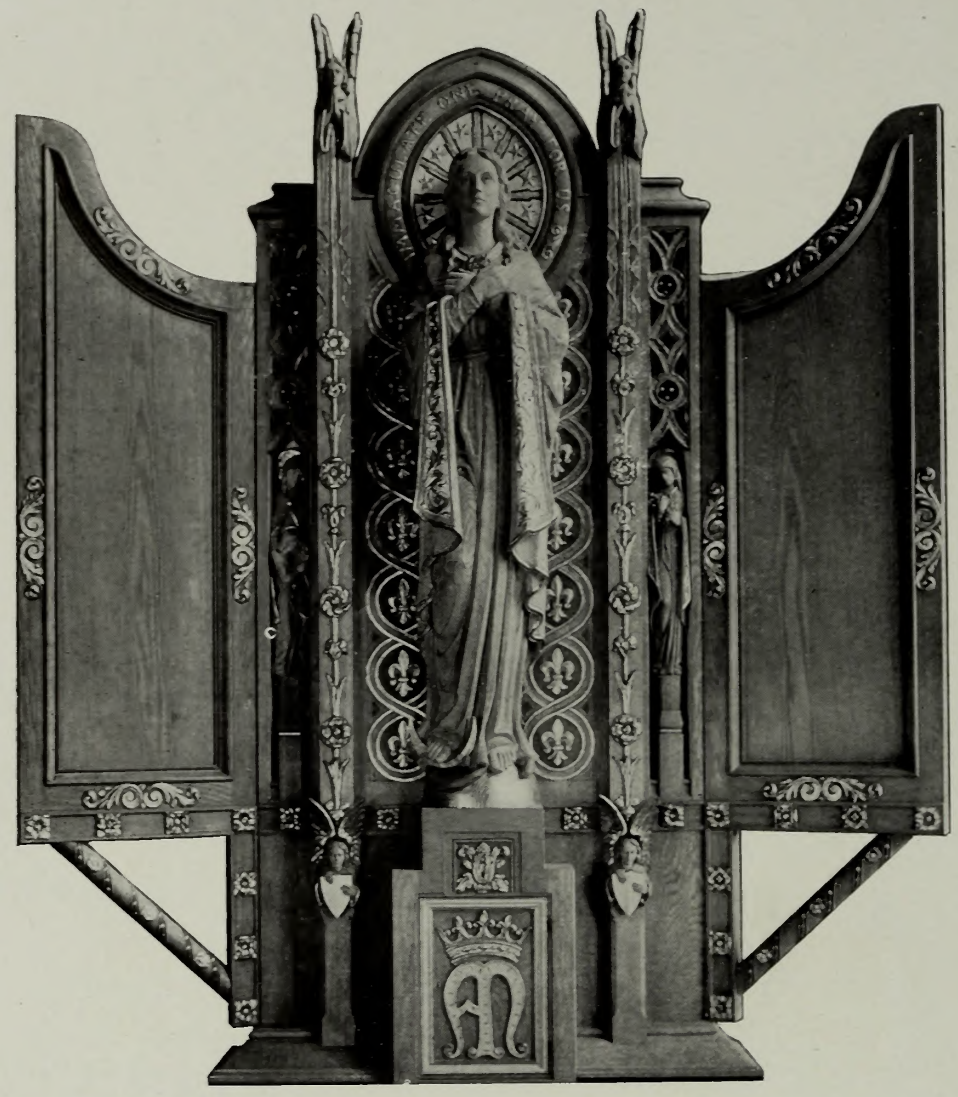
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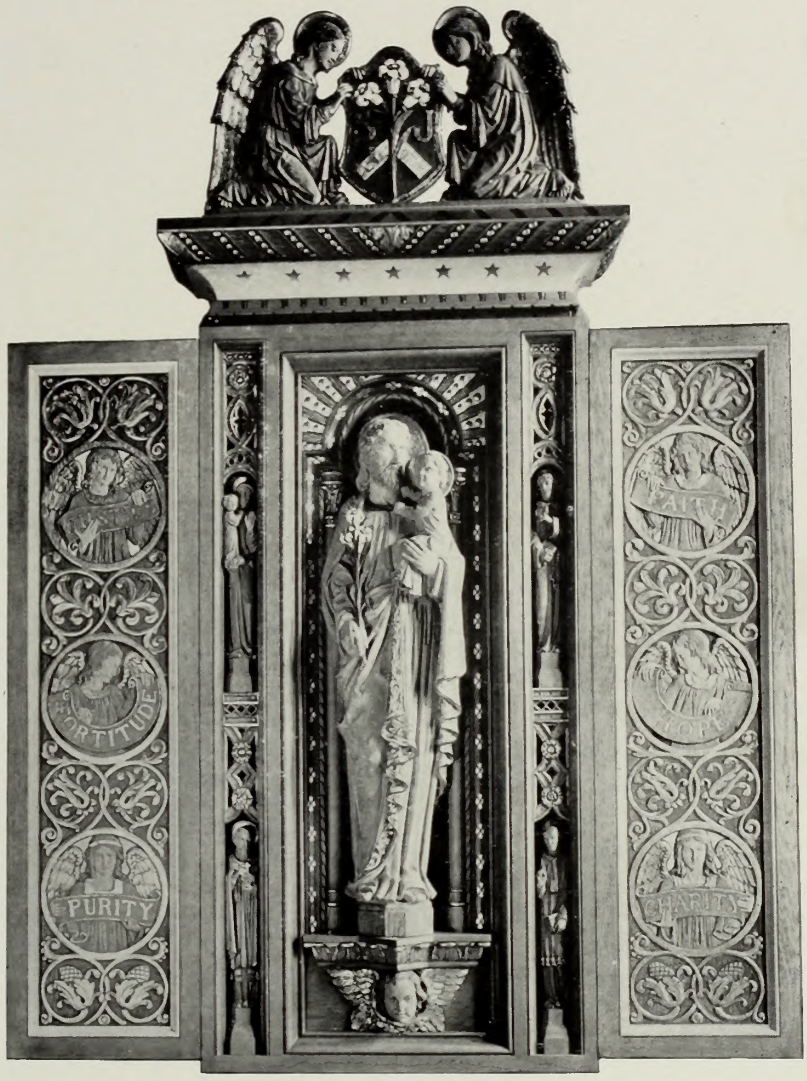
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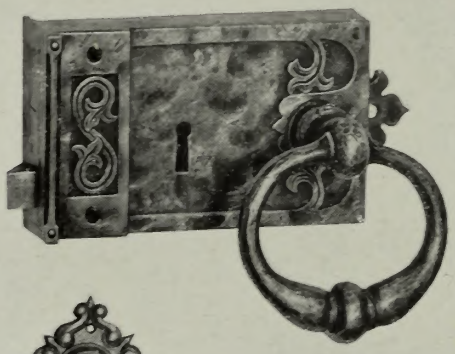
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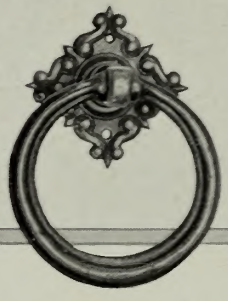
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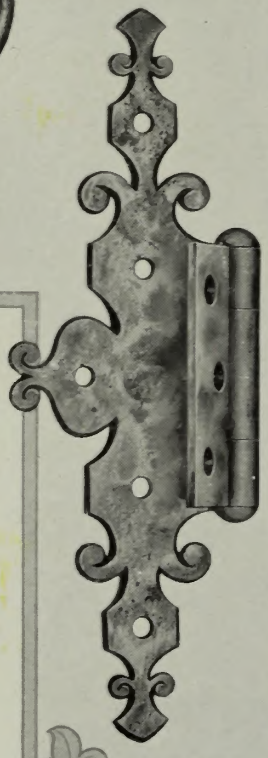












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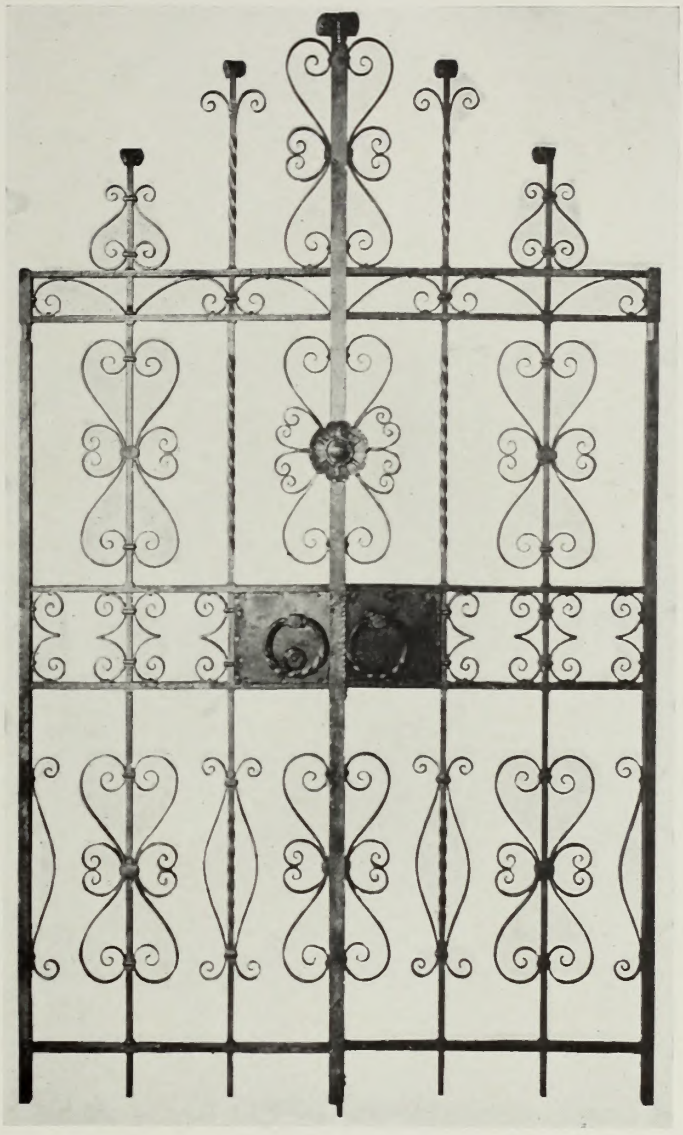
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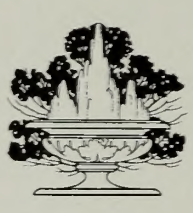
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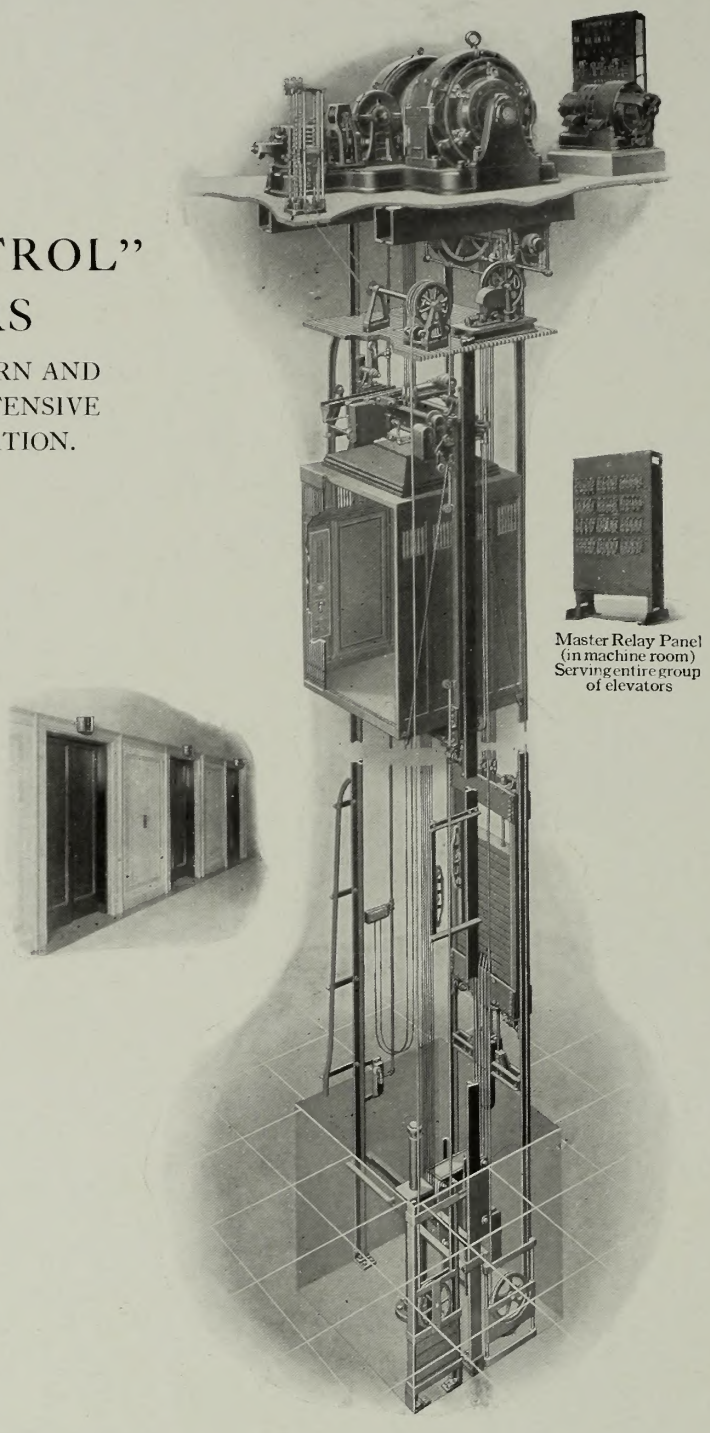
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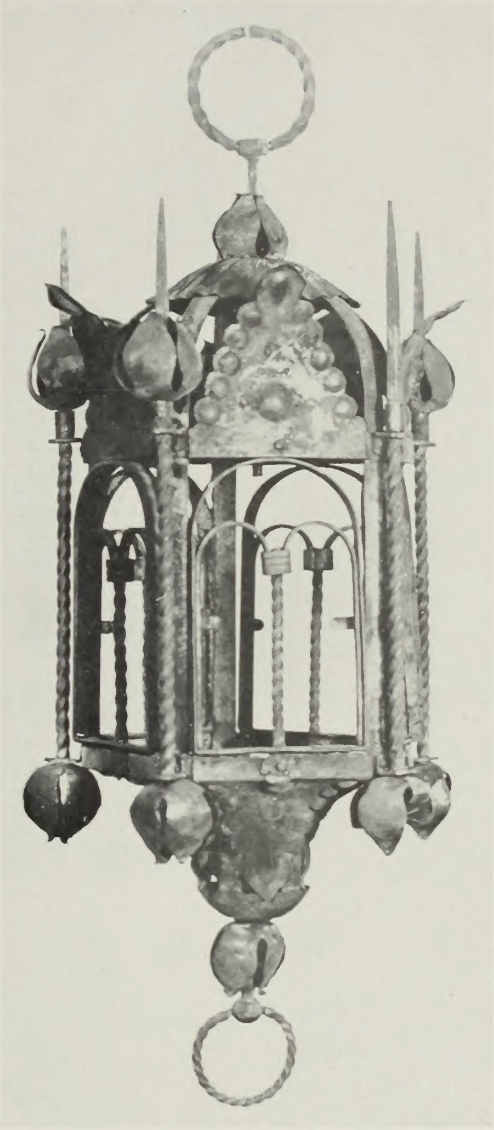
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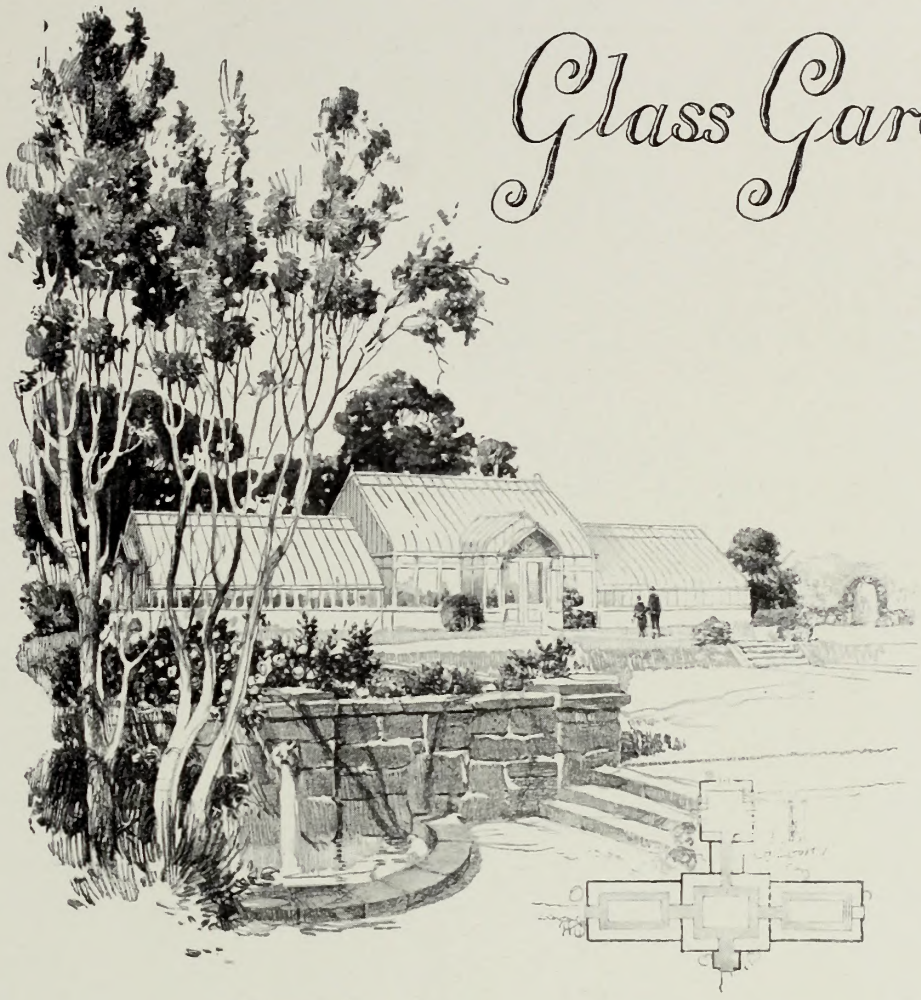
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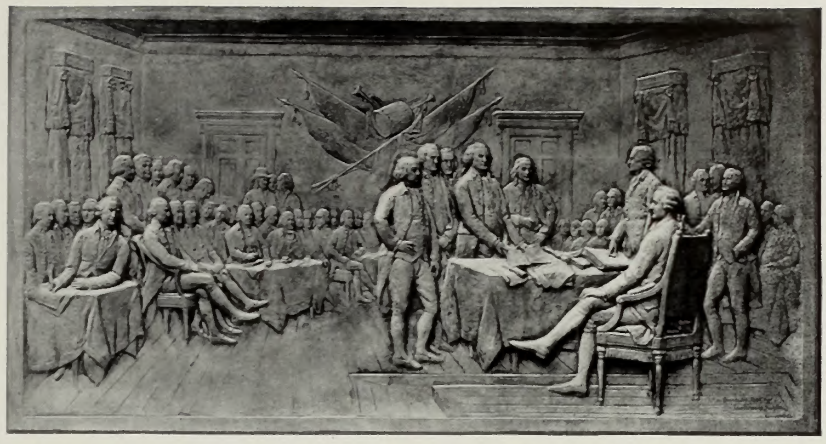
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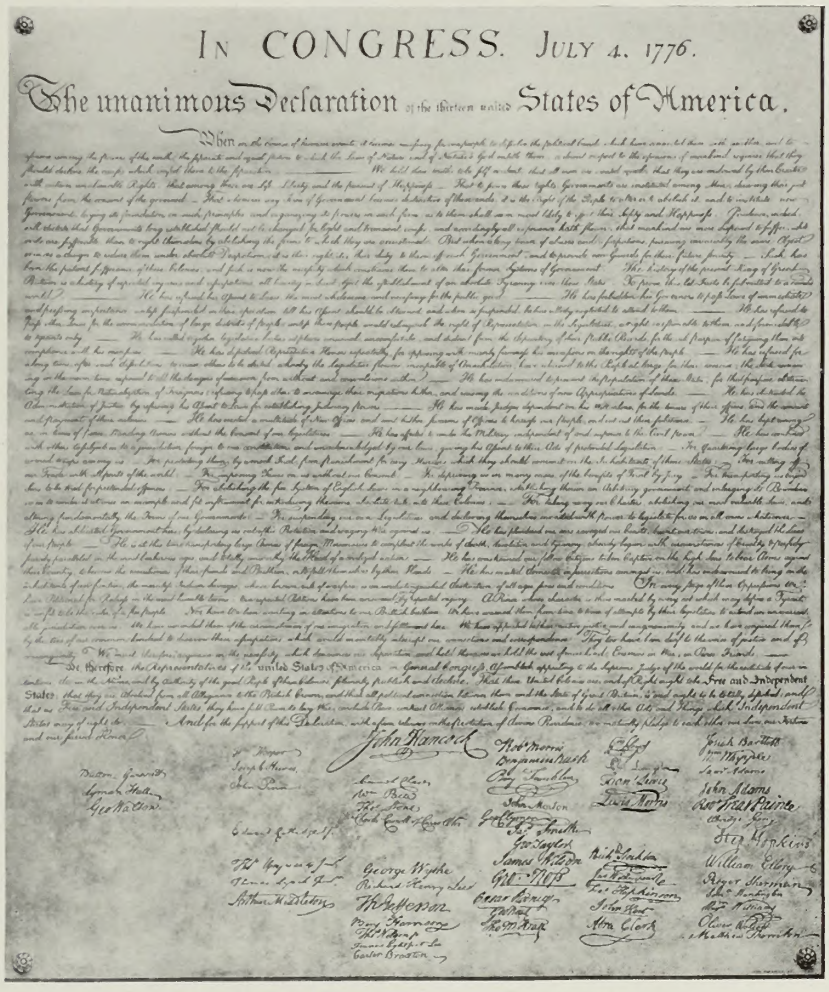
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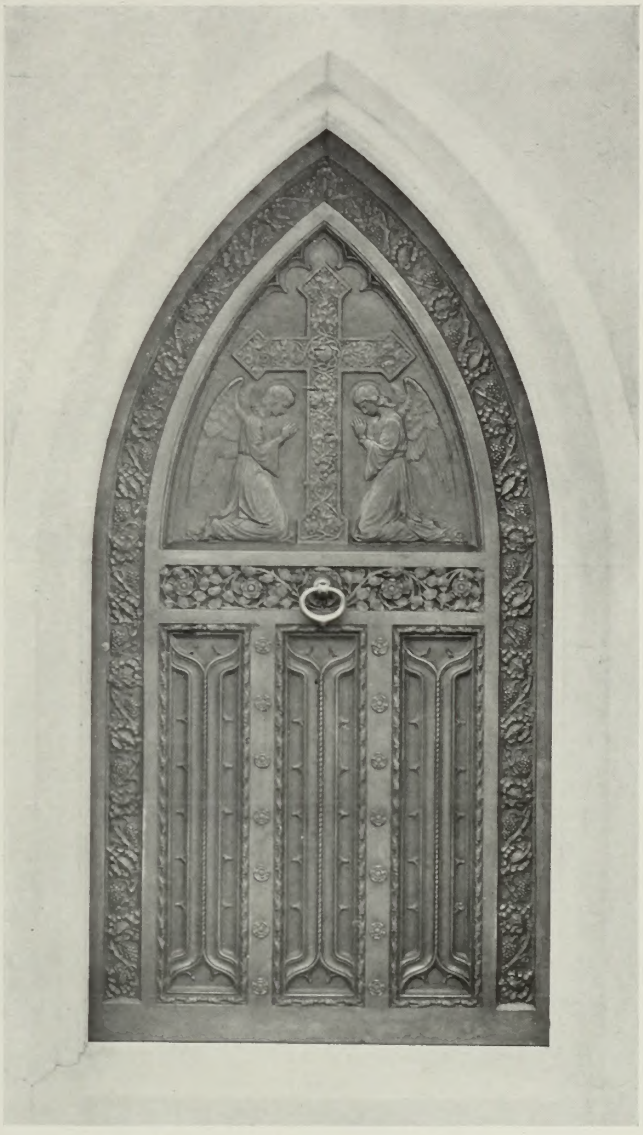
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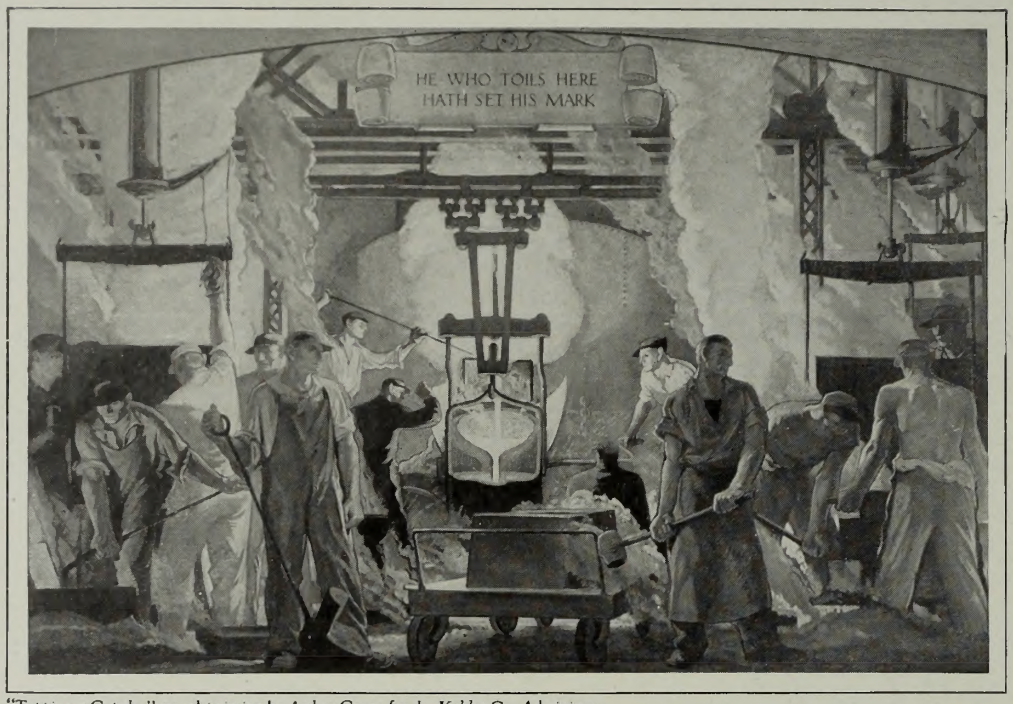
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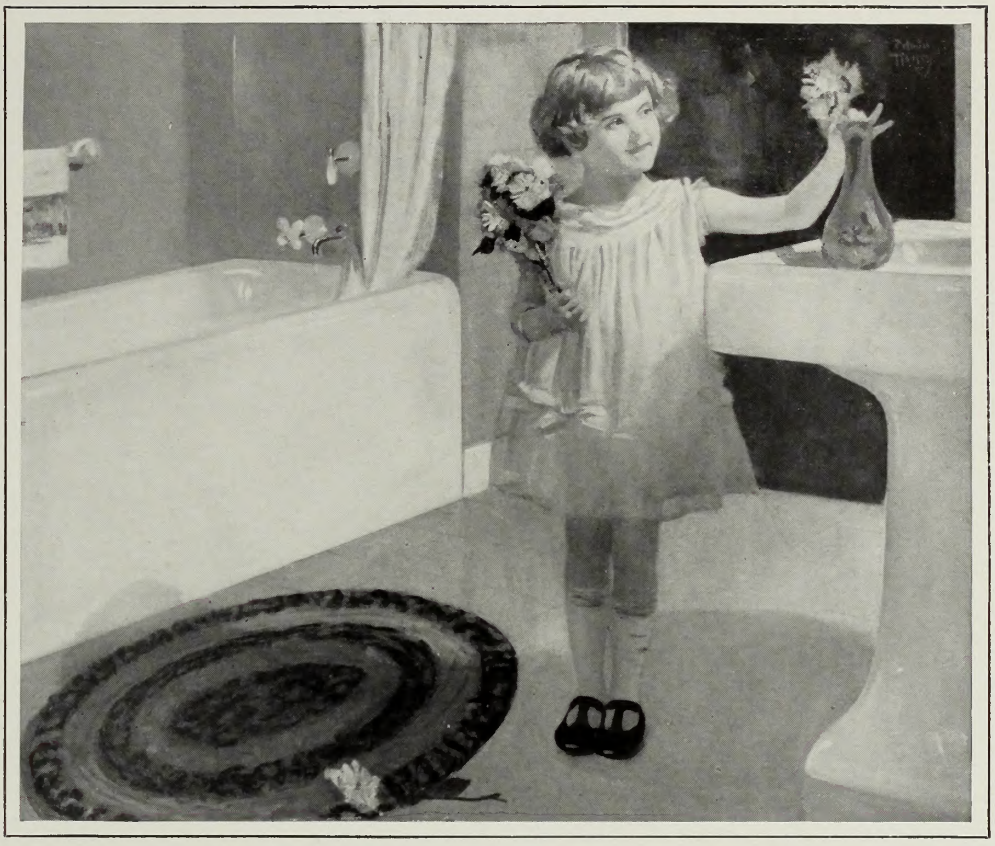
Both works were executed for Kohler Co. for their new administration building at Kohler, Wisconsin. This impressive building, designed by Brust and Philipp, Architects, of Milwaukee, is a unit in the notable development in community planning which is known as Kohler Village.

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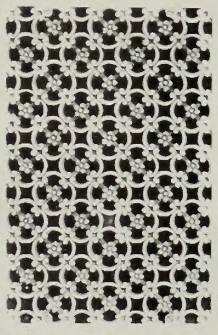
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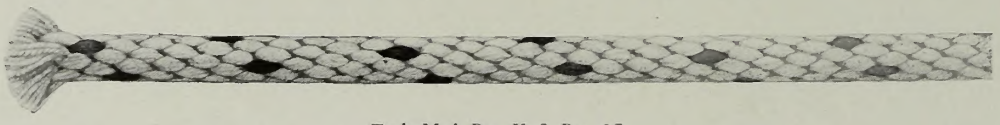
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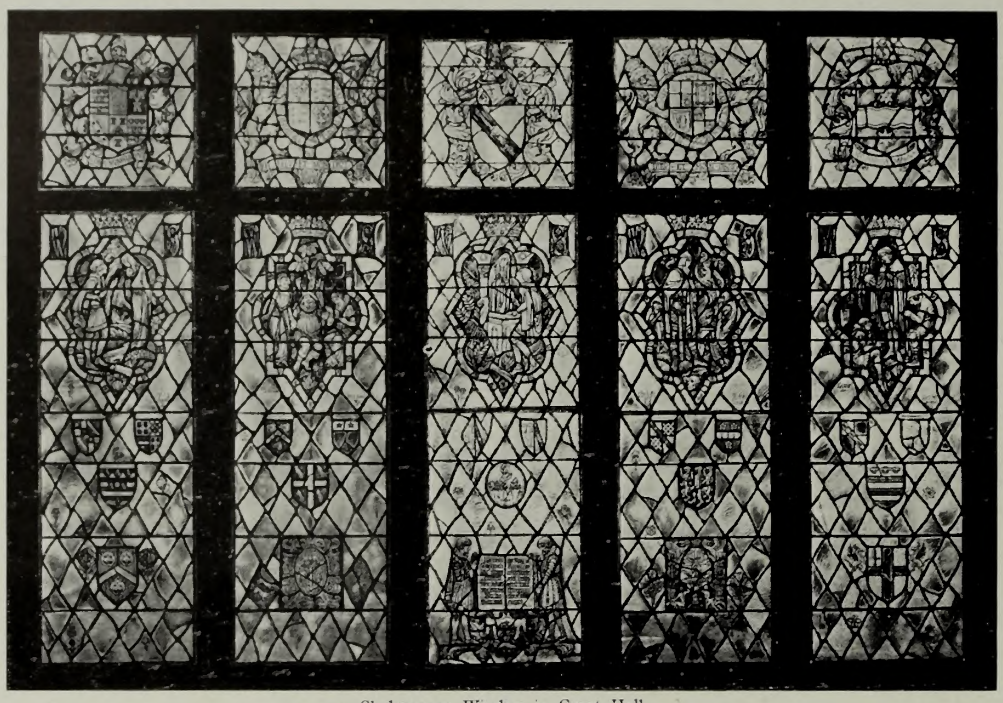
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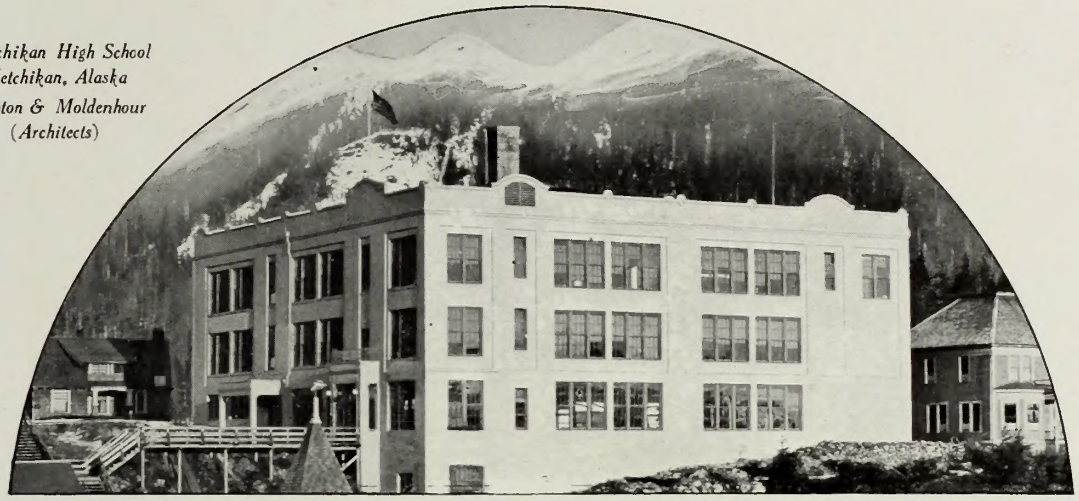
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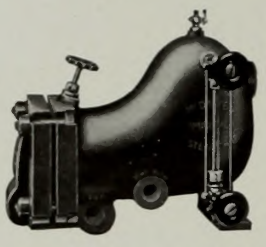
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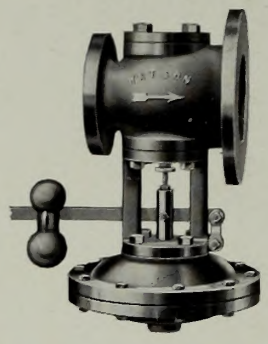
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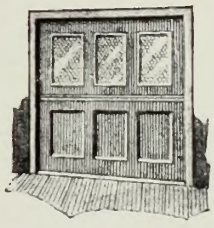
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Fig. 106
Screwed Jenkins Standard Bronze Globe Valve



Fig. 370
Screwed Jenkins Standard Bronze Gate Valve

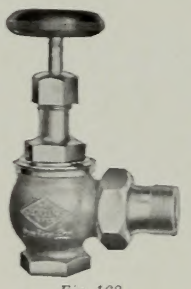


Fig. 168
Jenkins Bronze Radiator Angle Valve, with male union



Fig. 715
Jenkins Bronze Fire line Angle Valve

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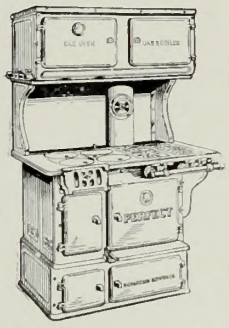
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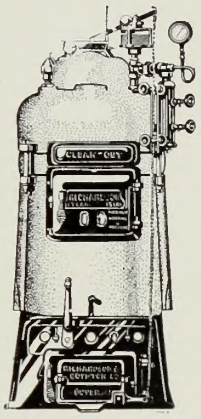
RICHARDSON

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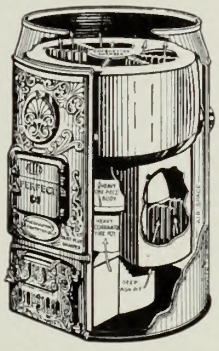


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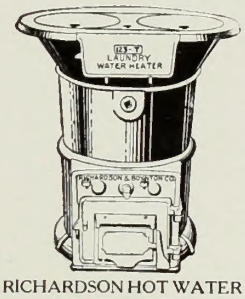
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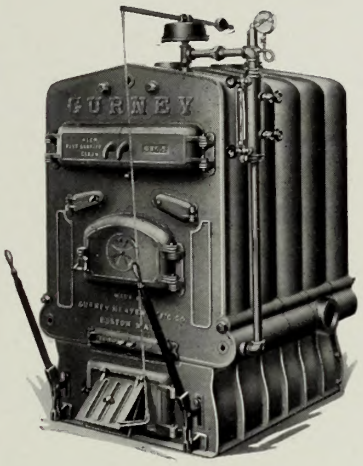
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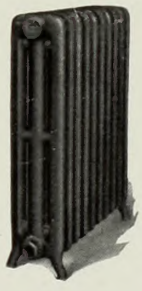
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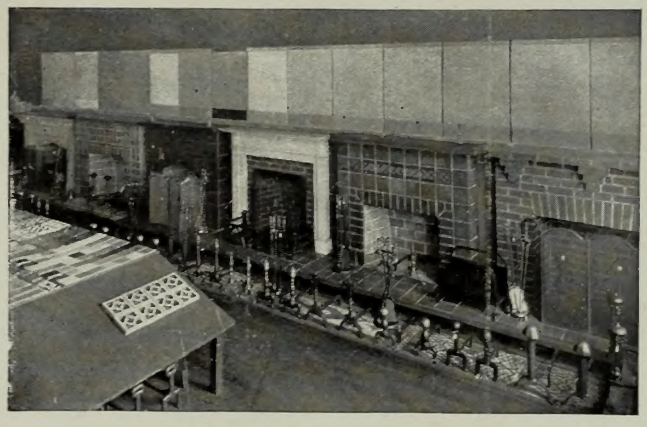
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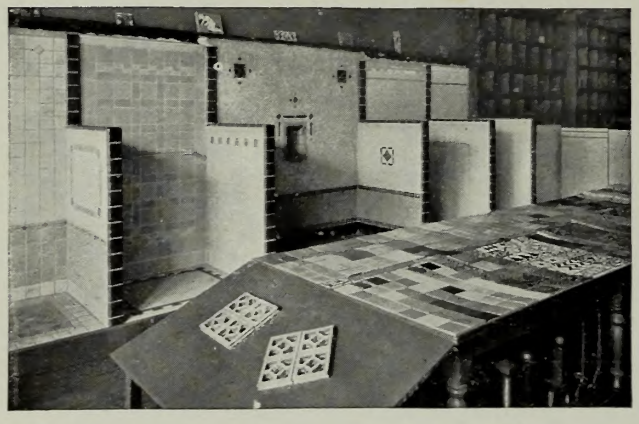
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